

57
Leading Exhibitors Discuss Admission Prices

DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE

AUGUST 18, 1917

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DRAMATIC MIRROR



OF MOTION PICTURES AND THE STAGE

VOLUME LXXVII

NEW YORK, SATURDAY, AUGUST 18, 1917

No. 2017

THEATER TICKET AGENCIES TO FIGHT WAR REVENUE BILL

Proposed Tax of 50 Per Cent. Will Make Business Unprofitable, It Is Declared—Measure as it Relates to Amusements—Picture Shows Exempted

Theater ticket agencies intend to fight the provision in the Senate war tax bill which would impose a 50 per cent. tax on the excess charged by the agencies over the regular theater rate. It is said at McBride's and other agencies that such a tax would put the agencies out of business.

The agencies, whose regular rate is \$2.50 for a \$2 seat, assert that they perform a necessary function in the activities of the city, as they serve people who have to get tickets in a hurry and are willing to pay for the convenience.

The only hope seen in the situation at present is that theaters which get a bonus on tickets sold to agencies might sell the tickets at box office rates if taxed 50 per cent. of the bonus, thus increasing the profits of the agencies. In that event, if receipts justified it, it is said that the agencies might pay a fixed sum at stated intervals for the privilege of obtaining the tickets.

Will Make Business Unprofitable

A tax of 50 per cent. on a profit of 50 cents would leave the ticket agencies a profit of 25 cents, which is said to be insufficient to enable them to continue business. At present the agencies pay the theaters a bonus of 25 cents on each \$2 ticket, and so, under one interpretation of the bill, would lose their entire profit.

Under another interpretation, if the 50 per cent. tax applied only to the gross profit of the agencies—25 cents—the agencies would be taxed 12½ cents

on each ticket sold. This, according to the agencies, would not leave enough for operating expenses.

Relation of Bill to Amusements

The bill, as reported to the Senate recommends, in relation to taxes on amusement admissions, the following amendments to the original provisions of the House:

"First—Where admissions charged are in part or wholly included in the price paid for refreshments, service, or merchandise, the amount paid for such admission is to be computed under rules prescribed by the Commissioner of Internal Revenue, and a tax is proposed at the rate of 1 cent for each 10 cents paid for such refreshments, etc.

Cabarets to be Taxed

The purpose of this amendment is to impose a tax upon admission to what are commonly known as cabarets at the same rate as is imposed upon admissions to similar entertainments or amusements. It has been held by the courts that where extra charges were made for refreshments, service and merchandise in places of amusement this extra charge constituted an admission charge. Adopting this principle of this decision, your committee has made the additional price paid for these things the basis of the tax for admission to such place.

Second—The House bill imposes a tax upon certain theaters and other places of amusement. It is well known

that tickets to these places are sold at hotels, newsstands and elsewhere at higher prices than at the box office of the place of amusement.

Your committee recommends taxes based on the excess charges made at these agencies. If any place of amusement sells or disposes of tickets at prices in excess of the regular established price a tax of 50 per centum of such additional price is to be imposed. These additional taxes are to be paid by the person selling such tickets.

Picture Shows Exempted

Third—Your committee recommends that motion picture shows, the maximum charge of admission to which is 25 cents, be exempted from this admission charge proposed in section 700 of the House bill. The motion picture show has become a national institution. It possesses many valuable educational features. These pictures are exhibited not only in places of amusement, but they are used in schools and colleges for the purpose of illustration and education. In addition, they are largely patronized, especially those of the kind proposed for exemption from this tax, by people of small means. These reasons, as well as others that might be given, justify the exemption from the admission taxes of this class of amusement.

Fourth—For reasons which will be apparent, your committee recommends that admissions to bona fide chautauqua lectures, guaranteed locally, and to all agricultural fairs, be exempted from the tax imposed in this section.

LAURETTE TAYLOR REJECTS FILM OFFER

Picture Men Would Like Her to Appear in Version of "Peg o' My Heart"

Laurette Taylor has refused a fabulous offer to appear in a motion picture version of "Peg o' My Heart," it is reported. Picture magnates have long attempted, it is said, to obtain Miss Taylor's consent to an appearance on the screen, in which she would portray the little colleen of J. Hartley Manner's play, but there is a large legal obstacle to overcome, and thus each effort of the film men to announce her association with pictures has been frustrated.

Oliver Morosco owns the dramatic rights to "Peg o' My Heart." His equity is established by court decisions. Other rulings of the courts on the rights to film a story or play while the dramatic rights are in full effect have declared that until such rights are run out the filming of the play or story must be held in abeyance on the ground that to make a motion picture would be to confiscate, to a degree, the value of the stage rights.

"Peg o' My Heart," as is well known in amusement circles, has made large fortunes for Mr. Morosco and its author, in addition to establishing Miss Taylor in the stellar rank of actresses. Following her successful appearance here in the play for two successive seasons Miss Taylor appeared in it for two seasons in London. The comedy is now being presented in the English provinces and in Australia. During the season just beginning, it will be included among the attractions of the International Circuit. Its popularity, indeed, seems to continue undiminished, and picture men will have to wait considerable time before obtaining the screen rights.

Miss Taylor will begin her season in a new play from the pen of Mr. Manners at the Liberty Theater, in September. She will also give, it is declared, some special performances of "Out There," the war play which was seen last Winter at the Globe Theater.

SEVEN MORE THEATERS OPEN

The opening of the new theatrical season indicates greater activity than ever on the part of the producing managers. Seven theaters in the Longacre Square district began operations this week, the list including the Shubert, Lyceum, Cohan, Harris, Lyric, Eltinge and Cort. Last week the Bijou, the Gaiety and the Booth threw open their doors. In all, sixteen theaters, in which plays and musical comedies are the attractions, are open to the public. The Forty-fourth Street Theater also began its new season last week with the presentation of the Italian war pictures. Next week the Hudson and Republic will be opened.

CO-OPERATE IN CAMP ENTERTAINMENT

Troops in Training Appreciate Efforts of Stage Women's War Relief—Sam H. Harris an Efficient Aid

The Government is not leaving the entertainment of troops in the numerous training camps to any haphazard method. Raymond B. Fosdick, who was appointed by Secretary of War Baker as chairman of the Commission on Training Camp Activities, has recently appealed to the Stage Women's War Relief for advice and assistance. The members of this body saw at once that nothing could be effectively organized without the help of the male members of the profession. In view of this fact, Mary H. Kirkpatrick, the secretary of the Stage Women's War Relief, prepared a map of the United States, with the positions of the training camps all over the country marked upon it, and laid it before Sam H. Harris.

Mr. Harris saw at once that he was up against a stiff proposition, and he admitted that to deal with the matter in an effectual and comprehensive way looked at first sight impossible. The difficulties grew less insuperable as the subject was studied, and he came to the conclusion that if everyone pulled together, and all shared the burden, it would be possible to evolve a scheme by which, working from the principal centers, groups of players could reach the camps, and give the troops theatrical entertainment.

Shortly after his interview with the secretary of the Stage Women's War Relief, Mr. Harris, in conjunction with George M. Cohan, put the scheme into working order, and performances are now being given.

The Stage Women's War Relief is a band of energetic women workers, including some of the most notable actresses in the United States. It is enrolled under the National Red Cross and the League for Women's Service, but stands as an independent unit. Its active co-operation has relieved Mr. Fosdick and his commission of a large share of responsibility, and it is declared that the troops in training fully appreciate its efforts.

TO BE CALLED THE PLYMOUTH

Arthur Hopkins has named the theater he recently leased from the Shuberts the Plymouth. The name was chosen because of its American flavor. The playhouse, which is in West Forty-fifth street, is rapidly nearing completion and will be opened late next month, probably by William Gillette in "A Successful Calamity." Later, it is reported Billie Burke will appear there in a new comedy by Clare Kummer.

EQUITABLE CONTRACT RATIFIED

Managers Adopt New Actors' Agreement—Only Members of Equity Society Will Obtain Advantages of New Form

At a meeting of the United Managers' Protective Association, held in the offices in the New York Theater Building on Aug. 10, it was decided to adopt the equitable contract, which committees representing the managers' society and the Actors' Equity Association, have drawn up. According to Ligon Johnson, attorney for the managers' association, the contract is practically ready for use with the exception of one or two minor considerations which are to be cleared up at the next conference of the committees.

With a new working arrangement between actors and managers it is expected that the strife and strained relationship that has existed between the two bodies of theatrical people will be eliminated, and that harmony and more efficient business co-operation will prevail.

The Actors' Equity Association has conducted a long fight for a contract which would prove mutually acceptable, and to gain this end prepared to join the American Federation of Labor. Gradually managers, unofficially and independently, recognized justice in its

demands, and several put the specially-devised contract drawn up by the society into effect.

At the annual meeting of the actors' organization last May, it was announced that an equitable contract had virtually been agreed upon, and that only the return to town of Marc Klaw, president of the managers' association was needed to bring about a complete and harmonious working agreement. Upon arriving in New York from the Pacific Coast, Mr. Klaw immediately appointed a committee from his organization, and this committee, in conference with one appointed from the actors' association, drew up a form which in all essentials has proved mutually satisfactory.

Only those actors and actresses who are members of the Actors' Equity Association will obtain, it is said, the advantages of the new contract. It is believed that in view of this fact that the society will shortly announce a largely increased membership. The present membership of the association numbers 4,000 players, whose experience on the stage covers a period of three years or more.

MARGARET ILLINGTON WITH JOHN DREW

Players to Co-star in "Gay Lord Quex," Under Direction of John D. Williams—New Plays on Latter's List

John Drew and Margaret Illington will appear together, starting on October 8, for the first time since they played in Pinero's "His House in Order," is an announcement from the offices of John D. Williams. This time they will appear in "The Gay Lord Quex," of which Sir Arthur Pinero has just delivered to Mr. Williams a revised version. The original play was given here eighteen years ago by Sir John Hare and Irene Vanbrugh. Mr. Drew and Miss Illington will be seen as co-stars in several other plays also.

Mr. Williams will actually begin his new season by sending on tour W. Somerset Maugham's "Our Betters," with its original cast. In November he will

produce Augustus Thomas's newest play of middle-Western life, entitled "The Copperhead." In December Mr. Williams will produce a new play by Edward Sheldon. In this drama the principal part, that of a young girl, will be acted by a well known moving picture star. This piece will be the first of this author's plays staged under his personal direction.

Before his departure for the West, W. Somerset Maugham left with Mr. Williams the completed manuscript of his latest comedy, "Love in a Cottage." This piece will be produced later in the year. As a final production Mr. Williams will stage Eugene Brieux's "The Red Rose."

TULLY TO BE ACTIVE

Producer to Begin New York Season with Post in "Masquerader"

Richard Walton Tully has returned to New York from a summer spent on his ranch in California, and has begun work on his various enterprises for the coming season. Rehearsals are in progress under his direction of his play "The Flame," which opens next week in Albany, after which it will proceed direct to the Coast. Guy Bates Post in "The Masquerader," under Tully's management, will be seen shortly at the Shubert Theater. Tully will also superintend rehearsals of two companies in "The Bird of Paradise," his play, which is presented by Oliver Morosco.

ACTIVE IN LONDON

Gilbert Miller to Produce "Willow Tree"—Hawtrey Under His Direction

LONDON (Special).—Gilbert Miller, son of Henry Miller, who came here two seasons ago to look after his father's interests, and who introduced "Daddy Long-Legs" to London, is becoming increasingly active as a producer. He has acquired the English rights to "The Willow Tree," a Japanese romance, by J. H. Benrimo and Harrison Rhodes, and will present it in September at a West End theater. The leading characters will be played by Owen Nares and Renée Kelly.

Mr. Miller has also entered into arrangements with Charles Hawtrey for the production in the autumn of a comedy by C. Haddon Chambers, in which Mr. Hawtrey will play the principal part.



LIEUT. WALTER S. POAGUE, Author of "Who's Looney Now?" a Farce which the Shuberts Will Soon Present in New York.

MAUDE FEALY GIVES PLAY

Produces in Denver Harriet Ford's Play, "The Woman He Married"

DENVER, COLO. (Special).—Maude Fealy presented, at Elitch's Garden, Sunday, Aug. 12, for the first time on any stage, a new play by Harriet Ford, entitled "The Woman He Married." Miss Fealy purchased the play some time ago and is appearing in the leading role. Later it will be produced in the East.

SHUBERTS HAVE EXTENSIVE PLANS

Largest Number of Theaters and Enterprises in History of One Firm Announced—Over 100 Attractions to Be Booked

The Shuberts will enter upon the new season with the largest number of theaters and enterprises ever controlled by one management, according to an announcement from their offices.

Their first production of the year takes place at the Shubert Thursday night, when "Maytime," a play with music by Rida Johnson Young and Sigmond Romberg, will be presented.

Other attractions of the early season will include a new play for William Hodge. Walker Whiteside, who has lately become a star under the Shubert management, will appear in "The Pawn," a melodrama by Joseph Noel and Azelle Aldrich. Henri Bataille's drama, "Les Flambeaux," first acted at the Theater Port St. Martin, Paris, in 1911, will be presented.

The Shuberts have also in preparation Maria Davies' comedy, "The Melting of Molly"; "Lieutenant Gus," a musical comedy by A. M. Willner and Robert Bodansky, with music by Edmund Eysler; Horace Annesley Vachell and Walter Hackett's comedy, "Jubilee Drex"; "Miss I Don't Know," a musical play by Bakony and Huszaka; Lincoln J. Carter's "The Stampede"; Eugene Walter's dramatization of John Fox's romance, "The Little Shepherd of Kingdom Come," and Cosmo Hamilton's musical play, "The Star Gazer."

Taylor Holmes will be seen in a new play, Carl M. Jacoby's drama, "The Riddle Woman"; Julius Magnussen's play "Chi Chi"; "The Cave Lady," a musical comedy by Charles Dixon and Roland Oliver, with music by H. B. Olsen; Paul Frank's comedy, "The Blue Pearl"; Roland Portree's comedy, "Beginning Again"; Philip Bartholomae's adaptation of Paul B. Site's "All Night Long"; Anne Crawford Flexner's "Wanted an Alibi"; a

new musical comedy by Harold Atteridge, in which McIntyre and Heath will be starred; "The Sham Widow," by Dorothy Donnelly and Augustus Barrett, and Eugene Walter's latest play, "The Assassin," also figure in the Shubert plans.

The Forty-fourth Street Theater Roof will open early in September, with a musical revue, "Oh Justine," in which Justine Johnstone will be seen.

The majority of Shubert theaters are already open. The Thirty-ninth Street Theater will open on Labor Day, with the Australian actor, Allan Doone, in "Lucky O'Shea." The Maxine Elliott will open on Aug. 20, with A. H. Woods' production of "The Eyes of Youth," in which the Shuberts are also interested. The Shubert Theater will open in September, with Guy Bates Post in "The Masquerader." The Comedy will continue to house the Washington Square Players. The Longacre will begin its season with "Leave It to Jane." At the Garrick the Shuberts have arranged for a season of French plays, under the direction of Jacques Copeau. The Morosco Theater will open with "Lombardi, Ltd.," and at the Winter Garden the run of "The Passing Show of 1917" will continue until the Fall production is ready. The new Broadhurst and Plymouth theaters will begin operations in the Autumn.

Of the successes of last season, there will be two companies each of "Her Soldier Boy," "Love o' Mike" and Eugene Walter's "The Knife." "Peter Ibbetson," in which John Barrymore, Constance Collier and Lionel Barrymore are featured, will resume its run at the Republic Theater, the last week in August. In all, the Shuberts will book on tour over one hundred of their own and allied attractions.



THE DOLLY SISTERS, Announced to Star in a New Musical Play, "Welcome Stranger."

White.

FIFTEEN PLAYS ON NEW K. AND E. LIST

Three Musical Productions Also
Announced—"Riviera Girl"
to Succeed "Follies"

Fifteen plays and three musical pieces are announced by Klaw and Erlanger for production this season.

Their first offering is "Here Comes the Bride," which was presented at the Cohan Theater last Tuesday night. It will be followed in the early fall by "The Good Provider," a comedy by Harriet Ford and Fannie Hurst. In October, Sydney Rosenfeld's latest play, "Under Pressure," will reach Broadway under the direction of these producers.

With Henry Miller, Klaw and Erlanger will be associated in the management of Ruth Chatterton, and in the production of "Anthony in Wonderland," by Moncton Hoffs. They will also be associated with George C. Tyler in the production of "The Country Cousin," a comedy by Booth Tarkington and Julian Street, in which Alexander Carlisle will appear; "Among Those Present," a play by Larry Evans and Walter C. Percival; "Alexander Hamilton," a historical drama by George Arliss and Mrs. Mary Hamlin, with Mr. Arliss as the star; "The Wooing of Eve" and "Happiness," both comedies by J. Hartley Manners, in which Laurette Taylor will appear, and "The Belle," a play of Southern life, by Catherine Chisholm Cushing, with Mrs. Fiske in the title role.

With A. H. Woods, Klaw and Erlanger will produce "Parlor, Bedroom and Bath," a farce, by C. W. Bell and Mark Swan, and will join forces with Robert Hilliard in "A Scrap of Paper," by Arthur Somers Roach. Other associations will be with J. Clarence Hyde in the production of "The Brain Promoter," and Edgar MacGregor in "The Adorable Pest."

New musical productions will be "The Riviera Girl," with score by Emmerich Kalman and book adapted from the Austrian by Guy Bolton and P. G. Wodehouse. It will succeed the "Follies" at the New Amsterdam Theater. Sam H. Hardy, Wilda Bennett, Juliette Day, Carl Ganvoort, and Thomas Richards will be among the principals. A new musical comedy by Rennold Wolf and Channing Pollock and Louis Hirsh will be presented in October. "Madame and Her Godson" is being adapted from the French by Ivan Caryll, Guy Bolton, and P. G. Wodehouse.

Two spring-time companies will be sent on tour; one opening at Montreal, Sept. 17, and playing the Middle West and the Pacific Coast; the other, starting at Baltimore, Sept. 24, and two weeks later going to Chicago for a run. The latter company will be headed by George MacFarlane, Elsie Alder, Jack Hazzard, Charles Meakins and Frances Cameron, while the coast company will include Frank McIntyre, Harrison Brockbank, and Hattie Burks. "Ben Hur" will go out again under the Klaw and Erlanger banner, and is booked from the Missouri River to the Pacific Coast.

LAURETTE TAYLOR'S SEASON

Klaw and Erlanger and George C. Tyler announce that the engagement of Raymond Hitchcock in "Hitchy-Koo" at the Liberty Theater will not interfere with Laurette Taylor's proposed season there. She will open at the Liberty on or about the middle of September. Hitchcock, who is playing at the Cohan and Harrison Theater, will transfer his production to the Liberty August 27.

HEARD ON THE RIALTO

A. H. Woods won by one night the contest between the producing managers as to who would open the new theatrical season. With "Mary's Ankle" he began activities at the Bijou Theater on Monday night, August 6. However, Mr. Woods was pressed closely for leading position by Edgar MacGregor with "Friend Martha" and Anderson and Weber with "The Very Idea."

A delightful innovation—so far as the "legitimate" theater is concerned—was a feature of the premiere of "Mary's Ankle." Between acts ushers wheeled large bowls of lemonade into the theater which seemed to be greatly appreciated by the audience. A greater part of the first-nighters remained inside in preference to passing ante-mortems on the sidewalk.

The appointment of John Corbin as dramatic critic of the *Times* occasioned a surprise in theatrical circles last week. Mr. Corbin, who has long been identified with the theater in a critical capacity, will represent the *Times* until such time as Alexander Woolcott, now engaged in military service, returns from France.

No other changes among the critics of the New York papers have been announced to date, but the personnel of the managers presents here and there an aspect different than that of last season. The firm of Bryant and Wanger, sponsors of Nazimova in "Ception Shoals," have deferred their activities until the war is over, inasmuch as Mr. Wanger is studying aviation at the Massachusetts Institute of Technology. Corey and Riter, who managed Mrs. Fiske in "Erstwhile Susan" last year, are now going separate ways, and both have announced elaborate plans for the season. Edgar MacGregor enters the list of producing managers with Edward Peple's comedy, "Friend Martha," and Edward B. Perkins, hitherto unknown in the theatrical business, announces that he will present a musical comedy here in the Autumn.

RECENT PEACE TREATIES

Klaw and Erlanger and Mrs. Fiske
The managers and the actors
The managers and the musicians
The managers and motion pictures

While the New York season is now in full swing, other cities are not unrepresented in the producing plans of the New York managers. Out in Los Angeles Oliver Morosco has just stood sponsor for "Pamela," a comedy in which Eleanor Painter plays the title role, and "That Day," a new drama by Louis K. Anspacher. Both are reported to have won the favor of the critics. In Asbury Park the Selwyns presented "Daybreak," while the Harris Estate offered Bayard Veiller's "Chatterbox." And further down the Coast at Atlantic City Elliott, Comstock, and Gest produced "Leave It to Jane," a musical version of George Ade's "The College Widow."

The Montreal *Star* prints a column protesting against raising the price of theater tickets to a top rate of \$2.50, and asks its readers to refrain from patronizing any attraction for which unusual prices are asked.

"If necessary, the *Star* will cite in every instance the price charged in New York, and give the full New York cast, of every show that comes here and asks \$2.50 prices," states the newspaper. "We are not prepared to support any sort of theatrical bookings that mean an extra contribution to New York producers' profits.—If ever there was a time when theaters ought not to demand higher prices, the present is that time. Men need amusement and relief from the strain of living in these days of stress and trial. But amusement at increased prices is as great an error as paying for potatoes as if they were golden eggs. The cost of living is high enough, without our adding to it by increasing the cost of amusing ourselves."

There is a report current along Broadway that Houdini, were he of eligible military age, could easily get out of the draft.

DOLLY SISTERS STRONG DRAWING CARDS

Dancing Twins Held Over for Second Week at Palace—Belle Storey Prominent on Bill

The Dolly Sisters remain for a second week as the headliners on the Palace Theater program. Roszika's husband, Jean Schwartz, the song writer, remains with them as accompanist. The indistinguishable twins have a likable charm, and their dancing is so acceptable in its rhythm that the theater has been a great magnet during the past torrid week.

Belle Storey, making her first Palace appearance since she has been featured on light opera and concert programs has a prominent place on the bill. She uses a well chosen repertory of songs and smart Summer frocks. The reception she is receiving this week is ample proof of the theory that she is one of the most popular singing favorites of the two-day. A new vaudeville combination is L. Wolfe Gilbert and Anatol Friedland,

two of the best known song writers in this country. They play and sing their own compositions, most of which are new.

Another act held over for a second week is Winston's Water Lions and Diving Nymphs. This splash act proved popular last week and the Palace management is making no mistake in continuing the engagement. The sea lions cause no small amount of interest with their tricks and the nymphs look cool. The playlet division of the program is held up by Charles Grapewin in the amusing farce, "In Poughkeepsie." A company of gypsies, names the Horlick Troupe (who look as though they wouldn't know malted milk if they saw it), dance, sing and otherwise entertain with Romany outdoor sports, and others include Fritz and Lucy Brush.



Strouse-Peyton.
PAULINE LORD,
Who will Appear in the Only Feminine
Part in Arthur Hopkins' Production
of "The Deluge."

ARLISS TO APPEAR IN HISTORICAL ROLE

To Enact Alexander Hamilton
in Play of Which He Is
Part Author

George Arliss will add Alexander Hamilton to his gallery of stage figures the coming season. The play, which will be called "Hamilton," is the joint work of Mr. Arliss and Mrs. Mary Hamlin. It will be produced by George C. Tyler, in association with Klaw and Erlanger, at the Knickerbocker Theater, Sept. 17.

The scenes of "Hamilton" are laid in Washington's administration, when Hamilton, a man in the early thirties, was acting as the first Secretary of the Treasury. All of the principal characters are historical, among them being Thomas Jefferson, James Monroe, Gen. Philip Schuyler, Judge John Jay and Talleyrand. Rehearsals have begun under Mr. Arliss's direction.

THEATRICAL MEN IN NEW CAMP

Theatrical men are well represented in the new Officers' Training Camp which will open at Plattsburg on Aug. 27. In the list of successful applicants, which was given out last Saturday at the headquarters of the Eastern Department of the Army, on Governor's Island, all walks of life are represented. The theatrical men include Robert Warwick, the actor, who has recently been playing in motion pictures; John Willard, actor and playwright, whose last appearance in New York was in "Very Good Eddie"; Jack Devereaux, who played in "Bunker Bean," and David H. Wallace, general press representative for William A. Brady.

NEW FROHMAN DIRECTOR

Iden Payne, one of the foremost stage directors in this country and England, has been engaged as general stage director for the Charles Frohman company. Mr. Payne came to America in 1913. Previous to that he had achieved a reputation in England by his work as the organizer of the Repertory Theater at the Gaiety, Manchester, for Miss A. E. F. Horniman. He directed that theater for the first four years of its career, and during that time produced more than two hundred plays. He left Manchester to direct a series of repertory seasons with plays by Shaw, Galsworthy, Arnold Bennett, Masefield and others.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

STATE RIGHTS FLOOD COMING SOON

As usual, the state rights market is imitating the tides of the sea. First we have a flood of pictures; then we have scarcely any, and then we have another flood in which much good film is left high and dry on an overlooked shelf.

It appears that the next high tide is due along in September and October, which promise to be lively months in the motion picture business.

With the initial releases of the Goldwyn Company, increased programs from several other producers and thousands of feet of film being marketed by state rights buyers, exhibitors will have to begin to build more theaters to accommodate the photoplays awaiting an audience.

Of course, somebody is going to be disappointed, somebody always is, and the flood gradually recedes for another six months. But it takes more than the war to alter the flow and ebb of the open market.

FRIENDSHIP THE BASIS OF SUCCESS

THE policy of the National Exhibitors' Association during its first and, no doubt, most crucial year appears definite, straightforward and practicable.

The Association wants friends, and in winning them there will be no place for ill feeling over bygone differences. General Manager CHARLES C. PETTJOHN expresses himself as anxious to make the Association a genuinely fraternal business organization.

To do this politics must be tabooed. The leaders of the Association have been leaders in the National League and they need only consider the history of that body to know what pitfalls to avoid.

The Association has no axe to grind. It has begun an aggressive campaign for new members, offering no rewards other than those to be derived from organization for the common welfare and contact with men whose livelihood happens to be derived from the same source.

Making a motion picture house pay is by no means an easy matter. Many exhibitors' problems are shared in common and may be met best in a united council. It is foolish to fight alone when you may have the assistance of your friends; likewise it is foolish to convene once a year for a battle over personalities.

Successful business organization is founded on friendship and aimed at mutual profit.

WHERE A POOR PICTURE SUCCEEDS

EVEN a crude reflection of human emotions is likely to be commercially successful.

We have in mind a melodrama of very slight artistic merit, indifferently acted by players without a following. The story, to all intents and purposes, has been done before. One may look in vain for the attraction of novelty, for beauty, or for art.

Yet this photoplay was booked at half a dozen of the Loew houses and the audience liked it. They laughed, they applauded, they went home well pleased. And why?

They found in the picture something close to themselves, or applicable to their next-door neighbor. Instead of sitting back and remarking, "Isn't that a pretty scene," they leaned forward and relived incidents of their own lives. They forgot crudities and imperfections because the happenings on the screen made them remember poignant moments in actual life.

If a picture could have a single good quality, this is the quality. Artistic settings, delicate suggestion, even forceful acting, all go for nothing in comparison to this one, fundamental human element.

Loew's audiences are as nearly typical of the great body of photoplay patrons as any that can be found, and they accepted this crude melodrama in preference to productions of far superior workmanship.

A good deal of nonsense is talked about producing pictures for cheap houses. Nobody wants cheap photoplays because they are cheap; but it sometimes happens that productions placed in a low category have the human quality most needed in any dramatic attraction, whereas it is lacking in more pretentious offerings.

The moral is not to produce poor pictures, rather to give good ones the attributes that some poor ones possess.

NOTHING IN A NAME—A CASE IN POINT

IF you give a dog a bad name it means the end of the dog. If you give him a good name and then change it to something quite different the dog may live, but he will never be the same. It is not so with a play which undergoes a shift of titles. If a play has been misnamed the title should be changed, although the mere changing of the title doesn't mean that the play will be more successful.

A case in point is the Harvard prize play of Prof. BAKER's class in dramaturgy. If it hadn't had the academic stamp it would not have been a prize winner. But going out as a Harvard prize it had to have a Harvard odor, so they called it "Believe me, Xantippe," which caused many non-residents of Boston to make a run on the classical dictionary. By the time the play had gone the rounds many who saw it were inclined to think that there was nothing in a name. At any rate, people did not go to see it merely on account of its name.

The play was taken to London. We are not advised as to the circumstances which there conspired against the academic title, but it was discarded and "Willie Goes West" was substituted. What a leap! Think of a Harvard prize play carrying a tag that was as far away from Harvard as the dog star to-day is remote from the pole star (we write at 95 in the shade).

Next we hear of "Willie Goes West" in Chicago. If we take the critic's word, the name had no drawing power there. Before the play was put on in Chicago the question of harking back to the Harvard name was discussed, as we are informed, but the motion was vetoed on the ground that if the old name were resumed Chicago would make the point that there was nothing in the play to warrant the title, whereas "Willie Goes West" might appear, as it was more Chicagoesque. If the critics are right, Chicago was not fooled, and the producers are probably thinking by this time that there is nothing in a name—which is frequently, but not always true.

SOCIETY AND WAR BENEFITS

SOCIETY as an instigator of and help to benefits by stage people means well, and in many instances the results have been gratifying. Without meaning to do so, Society has taxed the time and good nature of the profession. So far as we know there has been no complaint in this country, for we have been at war only a few months.

But London managers and the dramatic press of that city are putting up vehement walls against what is known over there as war benefits. There is no complaint by managers who have organized and carried out benefits in their own house, but Society has not been content with such benefits. It has made and is making repeated calls on the profession to cut in on the time of the players by appearing at homes, or in private places, in connection with amateur performances. This has caused protests from managers and actors.

Another objection to the abuse is that Society folks who manage these benefits presume to dictate to old actors how they should play and in what, and without intimating any remuneration, although the latter is not directly complained of. But there are grounds for complaint when players having submitted to all the exactions referred to are allowed to make their exits without so much as a "thank you"—the cheapest plan of liquidation that we know of.

Society as has been said, is doing its "bit" handsomely, but Society loses sight of the fact that it has privileges which are not enjoyed by the profession. Society has surplus time and funds—the profession has too little of either. A little tact and a moiety of consideration will do much toward extending the limitations of the profession that is always willing to "go twain" when asked to go a mile. We are not surprised to find the London *Stage*, the *Performer* and the *Referee* calling a halt on the increasing demands of London Society.

The middle of August finds some sixteen first-class legitimate theaters open in New York, certainly a surprising indication of the confidence with which producers regard the coming season. There is nothing to indicate that patronage will be less generous than in preceding years.

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"Mary's Ankle" a Circumspect Farce; "Friend Martha" a Play of Rebellion in a Quaker Household; "The Very Idea" a Hilarious Farce on Eugenics

"MARY'S ANKLE"

Farce in Three Acts, by May Tully. Produced by A. H. Woods, at the Bijou Theater, Aug. 6.

Doctor Hampton.....Bert Lytell
"Chub" Perkins.....Leo Donnelly
Stokes.....T. W. Gibson
Clementine.....Mae Melville
Mrs. Merrivale.....Zelda Sears
Mary.....Irene Fenwick
Mrs. Burns.....Adelaide Prince
G. P. Hampton.....Walter Jones
First Steward.....Barnett Parker
Second Steward.....Wm. J. Morrissey

"Mary's Ankle" is not as naughty as its title would indicate. Indeed, it is the most circumspect midsummer farce we have ever beheld. This quality,—it might be termed a defect by the "Follies" front row purchasers—does not detract from a certain gaiety and sprightliness, however. Therefore, it would be more appropriate for Mr. Woods's press department to advertise "Mary's Ankle" as "a funny but clean farce" rather than to call attention by means of alluring posters to a vague and indefinite anatomical display.

In "Mary's Ankle" May Tully has written her first long play. Heretofore, her literary activity has been exclusively confined to vaudeville sketches. In her present effort she has fortunately abandoned any attempt to write dialogue of a wholly Broadway stamp without which most vaudeville plays are not complete, and her situations have been for the most part adroitly handled. Miss Tully, indeed, has constructed a farce which, in spite of a certain loquacity and familiarity of characterization, provides interest and amusement. What more can one want in these days of the dog and the draft?

For the purposes of a play the author has assembled for her chief protagonists a doctor, a lawyer, and a merchant chief. All of them, fresh from college, are impetuous and therefore alert and industrious in the invention of money-making schemes. When the combined exchequer has reached a particularly low state a plan is evolved to announce the approaching wedding of the doctor to a mythical Mary Jane Smith in the hope of obtaining negotiable gifts. The presents arrive, but instead of precious silver and cut glass there is only lingerie for the bride.

The final disposition of the boudoir effects is conveniently arrived at. Irene Fenwick with her ankle sprained in one of those obliging off stage motor accidents, is carried into the doctor's office. Of course, she happens to be a real Mary Jane Smith, and the rest of the play is concerned with the attempt of the young physician to explain the lingerie to Mary Jane and Mary Jane to his indulgent uncle from the West. A pretty curtain climax discloses all on board a steamer bound for Bermudian bliss.

Miss Fenwick made a winsome Mary Jane and managed her light comedy requirements gracefully. Walter Jones brought his breezy and abrupt manner to the part of the uncle. Zelda Sears gave a clear-cut characterization of a hypochondriac landlady. Barnett Parker scored as a droll and inquisitive Scotch steward. Bert Lytell and Leo Donnelly appeared to good advantage as the doctor and merchant chief.

"FRIEND MARTHA"

Comedy in Four Acts, by Edward Peple. Produced by Edgar MacGregor, at the Booth Theater, Aug. 7.

Godfrey Mayhew.....Edmund Breese
Sarah Mayhew.....Lizzie Hudson Collier
Martha Mayhew.....Olga Waldrop
Aaron Quane.....Sydney Greenstreet
Arabella Neeks.....Florence Edney
Ruth Grellet.....Helen Lowell
Col. Shirley.....Chas. A. Stevenson
Harry Shirley.....R. Leigh Denny
Judge Garnett.....Wallace Brakins
Job Fox.....John L. Shine
Jonathan.....Arthur Hyman

In "Friend Martha," Edward Peple has cast aside his recent propensity to engage in farcical complications which bear a titular reference to card games and returns to that earlier and sentimental school in which "The Prince Chap" and "The Littlest Rebel" belong. The fruitful field of Quaker life in Pennsylvania has been long neglected by the dramatist who would preserve such traditions of the stage as the tyrannical father and the wilful daughter against a background of charmingly quaint design. Musical comedy has had its feminine representation of this inoffensive sect, but for purposes of drama the followers of William Penn have been allowed to pass their peaceful ways unheeded.

In order to develop the value of contrast and conflict Mr. Peple has been overkind to the folk of fashion without the Quaker fold and unnecessarily severe upon the members of the religious society, whom he has depicted for the most part as cruel, vindictive and low-born people.

As is the way of many plays in which a rebellious maiden bears an eventually triumphant pout against the decrees of her harsh father, Mr. Peple has found it most convenient to make religious intolerance the basis for his drama. Therefore, we have the picture of Godfrey Matthew, Quaker, sternly forbidding his daughter, Martha, to sing on Sunday or to dance in imitation of the sinful Philadelphians. Moreover, Godfrey insists that his offspring wed a Falstaffian elder, who cannot conceal his lustful heart beneath the complacent words of a ministering friend.

And Martha revolts, spiritedly and winsomely. Imprisoned in the guest chamber, where she may await more composedly the fateful nuptials, friend lover, an irresponsible fox-hunting youth from a great family, enters like a motion picture hero by means of a secret passage, and steals her away.

They elope to a roadhouse where, after an osculatory scene which would daunt even such a fiery romancer as the Prisoner of Zenda, they are discovered asleep by the fire. Follows an interesting scene in a Quaker meeting house, in which Martha is about to be cast out of the flock for unrepentant waywardness. Here it is that the mother joins the revolt and in an effectively theatrical scene declares that she will follow Martha from home and friends. Such domestic mutiny proves overwhelming to the rigid Godfrey, and the play ends with an honorable peace for all concerned.

"Friend Martha," despite a frequently cloying sentimentality, a stiltedness of dialogue and a rather unpleasant representation of Quaker life, has several scenes of genuine charm,

due to the careful attention to detail on the part of producer, and to the excellent characterizations of the majority of the cast. The meeting house, situated in a clearing in the forest, is a particularly pleasing picture.

Olga Waldrop played with a cuteness and spirit which made her a fortunate selection for the part of Friend Martha. Especially was she engaging in her light and bantering moments, though in the emotional scenes she seemed somewhat inadequate. Sydney Greenstreet gave a finished performance of the amorous elder. Edmund Breese was sufficiently austere as the father. Lizzie Hudson Collier brought sympathy to the part of the mother. R. Leigh Denny was an attractive, though over-boisterous hero.

"THE VERY IDEA"

A Three-Act Farce by William Le Baron. Produced by G. M. Anderson and L. Lawrence Weber, at the Astor Theater, Aug. 9.

George Green.....Purnell Pratt
Gilbert Goodhue.....Ernest Truex
Marion Green.....Josephine Drake
Edith Goodhue.....Dorothy Mackaye
Dorothy Green.....Ruth Collins
Nora Tracy.....Florence Oakley
Joe Garvin.....William P. Carleton
Alan Camp.....Richard Bennett
Miss Duncan.....Mabel Allan

It was inevitable that the year's output of plays should contain at least one on eugenics or some kindred subject, and it is a relief to have it appear in the form of a sparkling and really refreshing comedy, which pokes good-natured fun at the entire theory. The situations have been built up on the broadest farcical lines which convulse the audience with their unexpected absurdities but which become a bit cumbersome and stilted in the few moments of sentimentality over the childless couple who form the basis of the plot. "The Very Idea" lacks the delicacy of touch which gave "Baby Mine" its moments of real pathos, and when Mr. Le Baron grows tender over "pattering footsteps" and "tiny garments," we rather uncomfortably wish he would stop and go on being funny again. This he can do to perfection, and the entire play has that rare quality in straight farce of being based on an original and startling idea.

Considering the countless freak theories seriously advanced in this unformed science, the plot is not so far from the realm of probability as it might seem. A childless couple, who shrink from adopting a baby of unknown antecedents, eagerly agree to a scheme advanced by a friend whose life work is to advance the cause of eugenics. His idea is to select two perfect physical specimens who will be willing to present his childless friends with a baby which will belong to them in everything except the mere physical accident of birth.

A maid in the house and a chauffeur, already engaged to be married, accept the unusual proposition rather bewilderedly and the delighted conspirators leave for a year in California to return as fond parents. Of course, the scientific director of this scheme has reckoned without the maternal instinct of the real mother who, when the child is born, indignantly refuses to give it up and the elaborate plan falls to the

ground in the final hilarious crash between theory and practice.

Most of the spontaneous zest of the comedy is due to Ernest Truex, who is irresistibly droll as the delighted parent by proxy. He puts a laugh into the most obvious lines and what in other mouths might seem rough, in his seems, if not musical and low, at least snappy and amusing. Richard Bennett as the engenic author was natural and convincing—so convincing, in fact, that, because he has become so identified with actual propaganda of this type, it was difficult to remember not to take him seriously. The remainder of the cast caught the spirit of the farce and carried it smoothly to a hilarious close.

Whatever its relation may be to science, "The Very Idea" has an admirable cast, a skillful presentation and a funny plot, which is all that could be expected of any farce, and far more than is found in most.

"THE ITALIAN BATTLEFRONT"

Presented at the Forty-fourth Street Theater, Aug. 8, by the Fort Pitt Theater Corporation of Pittsburgh.

Italy's part in the war is graphically and vividly shown in the motion pictures, said to be the first and only official Italian war films to reach this country, that opened an indefinite engagement at the Forty-fourth Street Theater, Aug. 8. Divided into three episodes, they include scenes of the fighting in the Adamello at the crest of the snow-topped Alps, approximately three miles above sea level, the battle of Gorizia and capture of the supposedly impregnable Austrian fortress, and Italy's warfare on the sea and in the sky.

The slow progress of the Italian army since that country entered the war is clearly understood when we see in these pictures the obstacles they had to overcome in their advance. Thousands of men, hundreds of guns and vast quantities of supplies have had to be transported from peak to peak in carriers suspended from steel cables, and the stolid soldiers have fought their way step by step up the sides of veritable precipices and each one with a load on his back. And a large portion of the harrowing journey over the ice covered roof of the world was accomplished under a rain of shells from the enemy.

The scenes of the battle of Gorizia are quite remarkable, irrespective of their interest, inasmuch as they indicate great personal risks on the part of the cameramen. Some have been photographed by the telephoto method, but a great many have been taken in the thick of the fighting, with shells bursting and men dropping too near the camera to be safe for the man turning the crank. The close-ups of the Italian army chiefs and the young hero who captured two hundred Germans and all their paraphernalia practically single-handed are interesting.

The third episode consists of scenes depicting the defence of Venice against aeroplanes and submarines, Italy's retaliating raids on the Austrian strongholds and the efficiency of the Italian motorboats and submarines in the Adriatic Sea.

SELECTIVE SYSTEM PROVES A SUCCESS

Paramount Officials Pleased by Reception of Star Series Bookings, Now in Operation
—New Business Far Exceeds Expectations, According to General Sales Manager

With the passing of Aug. 5 and the consequent inauguration by Paramount of its carefully planned selective star-series booking system of distribution, there comes from that concern a most optimistic report of the country-wide success of the project. Immediately after announcing its intention of discontinuing the program system of distribution a number of weeks ago, the entire organization set its vast machinery in motion and began a nation-wide campaign on behalf of its new method or releasing.

The fact that this same plan had already proven eminently successful in the case of the Artcraft Pictures Corporation had already demonstrated very clearly to the producers the desirability of the system from the standpoint of the exhibitors themselves. It only remained, therefore, for Paramount to complete the new arrangements with the exhibitors with whom they had al-

ways been doing business, and to spread the gospel of selective booking.

The prime object of the star series booking plan as it was worked out by Paramount was the enabling of that concern to include the maximum number of exhibitors in its booking arrangements and to offer the stars upon a system based solely upon the drawing power and relative cost of their respective productions.

The actual installation of the new system Paramount announces as an unqualified success. In discussing the situation as it stands after only a few days of operation of the system, Al. Lichtman, general sales manager of the Famous Players-Lasky Corporation, declared that the plan had worked out even more successfully than the heads of the organization had hoped.

"Of course there was no doubt of the ultimate success of the selective system, because we had already proven

its merits to the exhibitor in the case of Artcraft," declared Mr. Lichtman, "but we did not believe that the rush of new business at the very beginning would be so satisfactory. There is not a town in the country with a population of 10,000 or over in which Paramount Pictures have not been booked under the selective plan, and we are signing contracts for smaller communities with all the speed which is physically possible.

"But the most inspiring thing about the whole business is the fact that on the contracts for the new productions there appear thousands of names that have been upon the company's books ever since the inception of the old Famous Players Film Company in 1912. The men who had faith in the scheme of Adolph Zukor of building up a business based upon five-part feature productions, with great stage stars, saw their confidence more than justified."

GOLDWYN SALES PLAN FAVORED

Large Number of Exhibitors Sign Contracts Prior to First Release

Goldwyn Pictures Corporation's revolutionary sales policy, announced when the company was formed last winter, the essence of the policy being that Goldwyn desired all prospective exhibitor customers to see the Goldwyn pictures before signing contracts, has received a splendid indorsement from motion picture theater owners of the United States.

Almost on the eve of beginning to release its productions, Goldwyn, after a careful survey, estimates that it has under contract a larger volume of business than was ever before booked in advance of a first release.

Last February Samuel Goldfish, president of Goldwyn, determined to market the Goldwyn pictures under a system that comprised the following ideas:

1. That no exhibitor would be asked to take the word of Goldwyn's owners with regard to Goldwyn pictures.
2. That Goldwyn would make not less than twelve finished productions in advance of its first release on Sept. 9, 1917.

3. That Goldwyn always would keep from six to eight months ahead of its releases, thereby eliminating the possibility of ever marketing any hastily made pictures.

4. And, above all else, that all Goldwyn pictures would be sold only after submitting them for examination and inspection to the men who were being solicited to rent them.

Ten months of work has resulted in the completion of nine Goldwyn productions that in advance showings have received the indorsement of leading picture men. Three additional Goldwyn pictures are under way, which means that the company has lived up to its promises of last winter.

The Goldwyn idea, of course, is a new and direct type of salesmanship as applied to the motion picture industry and it makes no distinction between films and any other high-class mercantile products which prospective buyers are able to examine in advance of purchase.

Trade showings have been held and are still held in the Goldwyn branches in all parts of the United States and Canada and exhibitors, large and small, are seeing months in advance the pictures they have the opportunity to rent for their houses. In other words, they are seeing the merchandise and buying it if they like it and leaving it alone if they do not.

Goldwyn takes pride in the fact that its first run customers throughout the country include many of the ablest and most successful exhibitors in the industry.

tributed weekly as soon as possible after the occurrence of the events. The court pointed out that the United States Supreme Court heard recently a similar case in an action of the Mutual Film Corporation against the industrial Commission of Ohio, in which case the Supreme Court said:

"It cannot be put out of view that the exhibition of moving pictures is a business, pure and simple, originated and conducted for profit, like other spectacles, not to be regarded, we think, as part of the press of the country or as organs of public opinion."

The court directed Mrs. Humiston to file a bond of \$2,000.

FIRST SHOWING AT THE RITZ-CARLTON

Russian Ambassador Will Be Guest at Premiere of Brenon's New Picture

Boris Bakhmetieff, the Russian Ambassador to Washington, will be the special invited guest to attend the first private showing of the latest big Herbert Brenon special production, "The Fall of the Romanoffs," featuring Ilidor, the exiled Russian monk and confidant of Rasputin. The main ballroom of the Ritz-Carlton has been engaged for this purpose.

This showing of what Mr. Brenon believes to be his greatest picture will be held Thursday night, Sept. 6, and it will be absolutely the first time that any person outside of the Brenon producing forces will have seen the picture. The Russian Ambassador will be accompanied to New York by his entire embassy staff. With the exception of newspaper men, these will be the only guests outside of the motion picture industry.

Invitations will also be sent to the representatives in this country of the prominent English, French, Italian and Spanish papers, most of whom will be brought on especially from Washington for the express purpose of viewing this production. Representatives of the big newspapers of Boston, Philadelphia, Chicago and other important cities of the United States will also be among those invited. Although theatrical producers have occasionally brought out of town newspaper men to New York to attend the opening performance of an attraction, it is believed that this is the first time that such a thing has been done for a motion picture. Mr. Brenon feels, however, that this picture is so out of the ordinary that it is well worth the extra effort and expense. The balance of the invitation list of about two hundred and fifty will be made up of the prominent men of the motion picture industry. For over a month a specially engaged staff of well-known composers has been working in close co-operation with Mr. Brenon on the music that is to go with the picture. This, owing to the subject with which it deals, will be entirely Russian, and particular care has been taken to make it appropriate.

RETREAT OF GERMANS IN WAR FILMS

Most Vivid Battle Scenes Yet, Are Promised in Pictures Secured by the Pathe Company

Having successfully run the gauntlet of Teuton submarines, what is said to be the most unusual record of the great war yet to reach this country, has been received in New York.

It is a motion picture of "The Retreat of the Germans at the Battle of Arras" and like "The Tanks at the Battle of the Ancre" and "The Battle of the Somme," it is controlled by Official British Government Pictures, Inc., and will be presented here by the house of Pathe.

The picture shows the new exploits of the latest types of aeroplanes, tanks, big guns, bombing machines, etc. For the first time cavalry is seen in action,

and altogether, it is the most remarkable film yet taken, according to a British Government Pictures official, who recently viewed it with William K. Vanderbilt, head of the concern which has the exclusive right to all films taken of the English in action.

The negatives are held by the English Government as part of its official records. New Yorkers will be given an opportunity to see these pictures soon. Several large Broadway theaters are now competing for the privilege of presenting them and it is rumored that their showing will be attended by something of a sensation planned by the men who are interested in the undertaking.

PETROVA HEADS HER OWN COMPANY

Productions Will Be Marketed by Superpictures, Inc.—Frederick L. Collins Partner in Enterprise

Madame Petrova, recognized as one of the best box-office attractions among the photoplay stars of the day, has formed the Petrova Picture Company, for the production of her own pictures in a studio under her direct supervision. All producing and distributing arrangements are in the hands of Frederick L. Collins, Madame Petrova's partner in the new company.

At the office of Superpictures, Inc., Mr. Collins, who is also president of the McClure Publications, said: "The Petrova Picture Company is already an accomplished fact. Madame Petrova is to my mind the most distinguished figure in pictures. She has won her present brilliant position without the aid of extraordinary productions or unusual

publicity. The people go to see Petrova. Given the best productions that money and taste can secure backed by the biggest publicity campaign ever put behind a single star, and Petrova will make more money for the exhibitor than any actress now before the public."

The Petrova pictures, all of which will be special productions, will be handled by Superpictures Distributing Corporation in accordance with its recently announced policy of big pictures for big exhibitors. Conrad Milliken, vice-president of Superpictures, Inc., and secretary of McClure's, will act as general manager of the new company and handle all its financial and business affairs. The title of the first production has not as yet been announced.

INJUNCTION AGAINST UNIVERSAL CO.

Mrs. Humiston Is Upheld in Litigation Over Use of Ruth Cruger Picture

In the Supreme Court, last week, Justice Ordway granted an injunction restraining the Universal Company from using the news film entitled "Woman Lawyer Solves Ruth Cruger Mystery," including pictures of Mrs. Humiston. The injunction was obtained by Mrs. Humiston and is effective pending her action for a permanent injunction and \$100,000 damages she

is seeking from Universal.

In his opinion Justice Ordway says that the Universal Animated Weekly, in which the pictures of Mrs. Humiston were used, is not entitled to the protection afforded a newspaper under the constitutional provisions for the liberty of the press, although the defendant's films are photographs of actual current events and are produced and dis-

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

Detecting the Difference Between a Bluebird, a Butterfly and a State Rights Winner—Difficulties in Marketing a Clean Idea—Launching a Program

ISN'T it about time that exhibitors stop fighting among themselves and weed out evils in the business? Aren't there still a few sensational pictures circulating around? Isn't wastage still tolerated at most studios because the exhibitor pays the price, anyway? Aren't lots of the programs still getting advance deposits, and isn't the failure of Mr. Kemble's Brooklyn Triange Exchange, with a lot of exhibitors' deposits on hand, a striking example in this respect? Aren't some programs still taking their best pictures "out of the program" and getting extra money for 'em?

It has always appeared to me that Universal was the worst of the last class of offenders. Universal's best features go out as "Bluebirds." Those that are not so good go out as "Butterflies." Inasmuch as the uncomplaining exhibitor absorbs the not-so-good "Butterfly" releases along with the better "Bluebirds," wouldn't you think that Universal would in a reciprocal spirit make it a point to produce the finest pictures possible for the "Bluebird" brand? But does the Universal work so?

Whenever a Universal picture seems to the Universal executives to have artistic or financial possibilities out of the ordinary, the film is state-righted. What happened to "Where Are My Children?" "The People vs. John Doe," "The Hand That Rocks the Cradle," and a couple of other "specials" that should have been "regulars." The easy-mark exhibitor got them—on the state rights plan!

The procedure is presumably this: The Big U executive heads gather in the nobby projection room at 1600 Broadway and inspect the last feature in from the Coast. If it's a first-rate picture Joe Brandt sends it up to Manny Goldstein for release as a "Bluebird." If it's not good enough for "Bluebird" issuance and yet too good for the junk heap, Joe sends it forth as a gay "Butterfly." But if the trained Brandt eye detects the unusual in a picture, he confers with the cleverest man in the motion picture business, Bob Cochrane, and Joe and Bob may together decide what the dear old exhibitor can stand for. Then the advertising department is called in and all advance notices about the pictures are brought to time before they can do much harm via a fresh notice that may read like this: "Recently we announced that 'Why Nicholas Moved On' would be a future Universal release. Since starting actual work on this story the bigness of the theme has decided us to go the limit as far as expense was concerned and under the circumstances the film when completed will be released state rights."

Unless I am greatly mistaken, the trade press carried announcements a couple of months ago of the Lois Weber films that would be released by Universal under a special arrangement. The well known novel "K" was mentioned as the probable initial Weber-Universal release. But it must look too good! Anyway, what's this deliciously suspi-

cious item I read in last week's paper? "PLANS FOR WEBER PICTURE NOT DECIDED"

"An announcement was recently made in the trade press to the effect that Lois Weber would soon begin the film production of Mary Roberts Rinehart's novel, 'K,' for release under a special arrangement with Universal. Since starting work upon the book, Lois Weber is undecided whether to market 'K' as a special state rights feature or as one of the Lois Weber productions, as originally announced."

Of course, you all know what's going to happen!

Speaking of heavy stuff that isn't wanted in war time, the objections of some exhibitors to Red Cross propaganda in their theaters must receive notice. The general plaint is that people come to the picture show for pure entertainment and that the effectiveness of the scheme is threatened by the injection of the Red Cross idea. Maybe so. But the picture-goer who would have his precious pleasure spoiled by having his attention called to the noblest work on earth isn't worth having in the theater anyway, and I'm certain his presence does the house no good.

A friend of mine had a clean idea that he wanted to present to the producers. Since he had a big writing name, he addressed the head of each firm personally. But most of 'em never replied. Some did, and made appointments with this man—and broke them. What's the matter with the business anyway? You hear complaints like this on every hand. Are we illiterate junk dealers that we deal with people so? No, it's not our ex-clothing merchants who do it. If anything, they show some possession of ordinary business ethics. The ex-newspaper men and ex-theatrical men are the main offenders—

the fellows with enough intelligence to know better.

Just the same don't think it's a harmless evil. It kicks back, too, let me tell you. You doubtless never heard about the unknown who was "stalled around" at one of the big producing offices a couple of months ago. He just happened to be from the License Commissioner's office and he was red in the face when someone remembered he had an appointment with the concern, and went out to talk with him. The red faced one wouldn't talk when the film man got attentive but instead announced he would rather see a particular picture of the company's manufacture. I wonder if his state of mind entered into his supposedly cool judgment of that picture; anyway the thing is in the courts now and they say it's costing the film company a pretty penny.

But Jim Sheldon isn't that kind. The new president of the Empire All Star Corporation is a thorough business man, and we congratulate the Mutual on his appointment. The trouble with lots of "heads" in this business is that their connections prior to entering it were so inconsequential that a sudden taste of power has been too much for them. Sheldon, however, is a former Chicago attorney who comes down the line with a record of big propositions handled that guarantees his—keeping his dates.

There is a true story in connection with a prominent picture man and illustrates ethics as you find them in the moving picture business. With two others he was instrumental in starting one of the big new programs. They had one 'ell of a job, too! Let's call 'em A, B and C, with our friend the advertising manager as A. B was a



FLORENCE REED,
In Pathe's "To-Day."

producer without especial reputation and not even a studio at the time A met him. He presented to A a plan that simply needed A's expert ideas and hearty co-operation to make it a winner—oh, yes, and also another producer to get it across, preferably one with reputation and facilities. But even here A wasn't licked. He had a friend, C, who was the confidential representative of just such a producer and he called C into conference. C was interested, and lo! the necessary "producer with a studio and standing" was trapped. But in those early stages—he had been sold on a mere plan—he wouldn't stay put. Here, however, is where A had figured well. He had felt that C in a pinch could keep the eminent producer "in," and so in the end it proved, although from all accounts C had an awful job, with several attempts by the eminent one to jump right out of the wagon. Once he appeared to be seated the wagon started, and others were glad to get on. The whole proposition as it stands to-day is what A, B and C counted on a year ago—a huge success. Of course, justice has since been done and the gratified participants in the enterprise have seen to it that the parents of the proposition were rewarded with suitable offices with the organization, as per usual procedure in other lines of business—yes, **THEY HAVE NOT!** No, this is the dear old film business. True, B got out about what he went in for—he wanted a market for his pictures and the new program gave it to him. C became advertising manager—of another concern. A, as related at the beginning of this story, has become general manager—also of another concern! As things go in the fil-lum industry I doubt whether the names of the originating trio will be known to the chaps who are running the shebang a year from now.



MAE MARSH DOWN BY THE RIVER BANK.
Goldwyn Star Selected to Launch Program.

LITTLE JOURNEYS TO EASTERN STUDIOS — PARAMOUNT

The Two Studios Used for the Making of Paramount Pictures Offer Every Facility for the Best in Photoplay Production—Sixth of The Mirror's Little Journeys

BY ALISON SMITH

PARAMOUNT has two Eastern studios, one on each side of the Hudson. Because of the infinite variety in Paramount plays, it is necessary to have them staged under varying conditions, hence the town studio, especially adapted to artificial lighting in Manhattan, and the open-air glass-domed studio on the top of the Palisades. Each

country where the English husband of Hitchens's story hunts his world-famed Barbary sheep. He has personally superintended every detail of the sets for this vivid drama and the result will undoubtedly be the creation of a Far Eastern atmosphere that will surpass any picture of this type that has hitherto been shown.



PARAMOUNT STUDIO AT FORT LEE.

serves to complete the other and if you don't see what you want in one studio you ask for it and find it in the other.

The New Jersey plant is situated just back of the cliffs behind a grove of trees which hide a view of the river. The entrance to the main floor is through the office of Albert E. Lowe, the studio manager, who has had charge of the building ever since it was built and who knows thoroughly every inch that it covers. His office commands a view of the outside lot where he can superintend the building of the various exterior sets without leaving his desk chair. The directors' rooms are in a direct line with this office, so that the entire section may be thrown open into one room when a conference of the general staff is called.

Stage Under Glass

The studio itself is simply a large stage completely arched by a dome of glass. It is divided into two revolving stages, making it possible for work to go on with one set while another is being built on the same section, which may be moved when ready under the same light and in the same position as the former set. Each stage has its separate lighting system which eliminates the necessity of moving and adjusting the arcs.

A swinging platform has been hung from the top of the glass dome from which an acrobatic cameraman may snap his overhead views with the agility and ease of a steeple-jack. This platform swings across the entire length of the building and will give a birdseye view of the stages at every possible angle.

On this particular afternoon, the studio made a vivid picture of Oriental local color, for it was filled with the interior sets for the screen presentation of "Barbary Sheep." Maurice Tourneur, who is directing the picture, which features Elsie Ferguson, has spent several months in Algiers and is thoroughly familiar with the surrounding

Three Well Stocked Floors

The left wing of the building comprises three floors entirely devoted to property rooms. The amount of stage properties housed in this section is valued at \$300,000 for in the costly sets no attempt is ever made at substituting, and if the script calls for "an antique masterpiece" an exact copy of that masterpiece is made at great care and expense. The results of this attention to details at all cost is apparent to everyone who is familiar with the standard of excellence in Paramount settings.

In the opposite wing is the carpenter shops where a large force of workers



were turning out the separate pieces that were about to be put up on the lot outside. On the balcony is a special section for molders who carve out all the designs in wood or plaster that are used in the more elaborate sets. The scenic department occupies the other half of the wing and was filled with huge canvases hung on chains which may be adjusted to any height at the convenience of the painter. Here also are the tiny models which are made of every set while its construction is still under discussion.

Like a Hotel Corridor

The dressing-rooms give the upstairs floor the appearance of a hotel corridor, with a special section reserved for the stars. At present Elsie Ferguson is occupying a private suite which faces on each of the lots giving a view of the Algerian village where she is working out the destiny of the imprudent but captivating heroine of "Barbary Sheep." Miss Ferguson stopped her inspection of an Algerian costume long enough to discuss her problems in the moving picture field, which she has met with the intensity and breadth of vision that characterized her work on the legitimate stage. Her point of view is absorbingly interesting and she gives one more material for thought in a five minutes' chat than could be gained in hours of research. But unfortunately all this has no direct bearing on the studio tour as such, and is, as Kipling says, "another story."

Opening out of the dressing rooms, is the costume department presided over by Madame Borries. These rooms, as well as the rest of the studio, were permeated by the Oriental atmosphere and were rich in bizarre costumes of the Far East. Madame Borries has been a close student of the history of costume and is herself an expert designer.

The lot that encircles the building presents a bewildering study in geography. Half of the circle is a complete Belgian village built for the screen



ADOLPH ZUKOR, PRESIDENT FAMOUS PLAYERS—LASKY (Top) AND HIRAM ABRAMS, PRESIDENT PARAMOUNT PICTURE CORPORATION—VIEWS OF PARAMOUNT STUDIOS.

presentation of "Arms and the Girl," which features Billie Burke, while directly across the border is a street in Algeria as a background for the less savage moments in "Barbary Sheep." The Algerian scene was designed by Monsieur Ben Carre, under the supervision of Maurice Tourneur, and is one of the scenes that will give to the finished picture all the haunting charm of a Robert Hitchens novel.

Paramount has recently bought a large tract of land to add to the open space already surrounding the studio and there are indications that more and more of their exterior work will be done in Fort Lee.

The Manhattan Studio

The Manhattan studio on Fifty-sixth Street is arranged solely for pictures requiring artificial lighting. While the floor space is not large as compared to the immense stage in the Fort Lee building, it is so skillfully arranged that every square inch of space is utilized, and seven companies may be accommodated on the floor that has a relatively small area. Al Kaufman, studio manager, relates with much pride the development of a modern and well-equipped studio from an old riding academy. No one would recognize in the comfortable offices encircling the stage, the stalls of former racing favorites, or guess that the large chandeliers which used to light the riding lessons had been converted into an electric arc for the illumination of moving picture sets.

The studio has been equipped with every possible scenic device, among which is an arrangement of pipes which gives a very realistic rain and wind storm. It is constructed on the same principle as an overhead fire extinguisher with a framework of pipes peppered with small holes. When the water is



turned on a miniature deluge descends to the set below and provides a very realistic storm to add to the woes of the unfortunate heroine as she wraps her shawl closer about her and staggers out into the night.

Offices for Writers

Impromptu offices are fitted up for the various scenario and continuity writers as they come over with the directors to aid in the development of the scenes. We found Eve Unsell buried

(Continued on page 11)

PREPARING MUSIC FOR PHOTOPLAY ACCOMPANIMENTS

National Association of Organists Gives Serious Consideration to Music in Picture Theaters
—Programs for "To-day" and "The Show-Down"—Mr. Hansford Answers Questions

BY MORTIVILLE MORRIS HANSFORD

AT THE recent convention of the National Association of Organists, in Springfield, Mass., Rollo Maitland, of the Stanley Theater, Philadelphia, read a paper on "The Music of the Photoplay Theater." This was heard by some of the leading musicians of the country. The trend of his address was the betterment of the musical programs heard in the picture house. He gave illustrations on the large municipal organ in the Springfield Auditorium, playing selections from classic works and the popular music of the day. Many picture players were present at this address and their comments afterward indicated that a decided impression had been made. The picture music question was well thrashed out at the convention, and such addresses and discussions mean that the interest and progress in this line are coming more and more to the practical application in the theater.

One thing seems certain for the future of moving picture music, and that is getting away from the idea that the organ must be advertised as a "Cathedral Organ." A moving picture house is not a church, and there is no reason why the organ should not be separated from its usual churchly atmosphere and linked up with the business of entertainment. An amusing instance of organ advertising was told me the other day by one of the most progressive organ builders. He had used this term, "Cathedral Organ," in his publicity matter. But his chief objected to it on the ground that they were not advertising cathedrals. I cite these questions to show that there is a concerted effort on the part of discerning organ builders to guide theater music into the right channel, that of entertainment.

It is a mistake to think that the player must program his pictures from cheap music; one can get the same effects in many cases by selections from the very

best classic works, as they are called. For instance, for a good "agitato" there is certainly nothing better than the first movement from the *Sonata Pathétique* of Beethoven. This can be used for all sorts of scenes depicting excitement, suspense and the like. Another example is the *Bach Toccata in D minor*, sections of which may be used for various purposes during an ordinary picture. Examples from the classics will be cited from time to time, showing that a good organist need not be compelled to play what a recent correspondent called "rotten" music.

Questions and Answers

A. G. M. You seem to want players to play softly much of the time. My manager wants plenty of tone. What do you suggest for Current Events and the news pictures?

I could write a book on "The Manager and His Music," but time will have to cure him, like the ham. There are few ideal managers and the music suffers thereby. This is because noise was the original music for pictures, and the tradition has not yet worn off. The reason for playing softly most of the time is that nearly all players "play over" the picture and intrude the music between it and the audience. This is easy to do. You can very easily spoil the effect of a picture by almost blotting it out with a banging piano or a full organ. Play marches, polkas, and light movements for news events; many have been named already in this department.

C. L. In your program for "The Little American" you suggest *The Star Spangled Banner* for several cues and scenes. Does the audience stand up at these points?

No; you will find that you will never have a chance to play more than a few measures of the anthem before the next cue cuts you off. It is used in much the same way as in "Madame Butter-

fly." More of a suggested patriotic thought than a tune to be played. This is the question I have been harping on in this department lately: that of playing your selection as an atmosphere for the film and not so much as set piece of music for entertainment in itself. The picture is the main thing and the music is an accompaniment and therefore secondary.

Accompaniment for "To-Day"

The catch-word for the opening of this picture is "Fate." A ponderous theme can be used, such as the *C-minor Prelude* of Chopin. The organist at the theater where I saw this film played selections from Lehmann's *In a Persian Garden* with splendid effect. These selections, by the way, are excellent for many such purposes and will be found very useful. (Published by Metzler, London, and to be had from Boston Music Co.) When Lily Morton is shown play *Chacone* by Durand; at cue "I'm so worried about Fred" use Chopin *Nocturne Op. 9, No. 2*. *The Skaters*, Waldteufel, may be added to this, as the mood is somewhat long without much decided change in character. At title, "The Creditor's Meeting," it will be best to play the *Nocturne*. Play an "agitato" at the struggle for the necklace; or the first movement of the *Sonata Pathétique*, cited above, can be used; then back to *Skaters*. At cue, "Mother, I've got a job," play Herbert's *Air de ballet*. At cue, "I ought to telephone home," play the *Nocturne* again until Lily returns home, then a soft "agitato" until cue, "This has got to stop," at which a little louder. Play *Chacone* at title, "Prosperity," and very softly at cue, "I guess those people have stopped washing their faces." At cue, "That's all I hear, expense!" go into *Nocturne* again until cue, "Who suggested this?" then rather "agitato" until title, "Perseverance," then play

second part of the *Chacone*. As Fred looks at picture switch into first measures of the *Nocturne* or soft "agitato." Play *Air de ballet* at cue, "Business was good to-day," and use *Nocturne* as alternate as the mood is long. At cue, "A great joke on her husband," soft agitato, growing louder with action and stop suddenly at recognition, then continue "agitato" following action. At cue, "I did it because I loved her," play a few minor chords and at cue, "Oh, mother, I had a terrible dream," go into *Air de ballet* to the end.

"The Show-Down" Program

This will prove a very easy picture to program, even at sight, as the moods are long. Any good book of piano compositions will furnish a variety of material to use. I suggest only the class of compositions required and they may be changed without detriment to the picture, so long as others of the same class are substituted. Open with *Waves of the Danube waltz*, Ivanovici. Change at title, "To Robert Curtis the world looked a prosperous mart," to a march, *Fauntleroy*, or other popular number. An African scene may be played at cue, "I feel more at home roughing it." This can be found in Witmark's Album. At title, "Benson Accused," play *Au Matin*, Godard. *The Bride's Song*, Jensen, can be used at title, "It was evening," until cue, "To the good, old U. S. A.," then rather "agitato" until title, "It was midnight," then continue *Bride's Song*. For the castaway scenes Jensen's *Merry Wanderer* and Gondolier's *Love Song* can be used. Play softly at all night scenes. At the cue, "I took the canoe for that purpose," play "agitato" until title, "Goodby, Dad," then *Au Matin*. All of these themes may be used for the remainder of the picture up to title, "It was morning again," at which play *Air de ballet*, Herbert.

MARY GARDEN IS READY TO SAIL

Goldwyn Star Will Reach "An Atlantic Port" in September

Mary Garden will arrive at "an Atlantic port" the first week in September and immediately begin work before the camera for her first motion picture, "Thais," for Goldwyn Pictures Corporation.

This information was received in New York by wireless on Saturday, August 4, in the last private message given transmission before the British government discontinued the Marconi company's trans-Atlantic service.

At the time the message was filed in Paris Miss Garden evidently was in fine fettle as well as disdainful of the high cost of wireless, for her tidings were both spirited and voluminous. Here is a portion of her message:

"Goldwyn: Have booked passage for last week in August and for second time since June intend to show my contempt for the submarine monsters. . . . Am feeling tremendously fit and will immediately begin "Thais." Look forward to it as my most joyous ad-

venture. . . . Am bringing a message that will delight America.

MARY GARDEN."

Immediately upon receipt of this wireless Goldwyn hastened its efforts to

be ready for Miss Garden's arrival. Scenic artists at the Fort Lee Studios are hard at work converting sketches and drawings into scenic splendors for "Thais." Costumes are being designed.



JULIA SANDERSON (left foreground) AND DELL HENDERSON, A Glimpse Behind the Scenes During Making of Empire Picture.

LITTLE JOURNEY TO EASTERN STUDIOS

(Continued from page 10)

ied under a mass of continuity from which she was gradually bringing order out of chaos. J. Searle Dawley was working with Marguerite Clark as the screen "sub-deb" in a set which covered half the floor space, while the remaining half was devoted to Joe Kaufman in his direction of the interior scenes in "Arms and the Girl." Of course, these interiors must be identical with those seen through the windows of the buildings on the Fort Lee lot.

The greatest care is taken that there should be no discrepancy in these exteriors and interiors, and the situation presents its own problems, for when the heroine of a given script chooses to step from her boudoir to her front lawn, she has to cross the Hudson to do it. The absolute smoothness and perfection of detail in a Paramount production is the best possible proof of the co-ordination between the two studios.

The Paramount policy of providing appropriate and artistic background for the stars they have taken from the legitimate stage, has been an important factor in bridging the gulf between the footlights and the screen.

TWO LEADING EXHIBITORS DISCUSS ADMISSION PRICES

Advance in Scale Is Regarded Favorably by Managers of Large Theaters—Opportunity for Offering Improved Programs in Return—Opinions of S. L. Rothapfel and H. E. Edel

BY FREDERICK JAMES SMITH

THE motion picture theater scale of admissions threatens to soar skyward along with the lordly potato and the aristocratic onion. Only recently John R. Freuler, president of the Mutual Corporation, advocated, through *The Mirror* columns, the advance of the standard admission figure, 10 cents, to 15 cents.

Despite the numerous silver screen spectacles, with their \$2 scale of prices, and the many theaters pre-

sented de luxe blendings of film and music, the actual average admission price of the country is still 10 cents. While the photoplay has leaped from one reel to a whole evening's entertainment, this average admission price has made but one advance, from 5 to 10 cents.

At this moment a movement is on foot in England to bring about a general advance. The British exhibitor—in the midst of a great war at his door—is hard placed. The American exhibitor can hardly be said to have the same problems before him.

Favoring Higher Scale

Experienced screen showmen like S. L. Rothapfel, head of the Rialto Theater, and H. E. Edel, director general of the Strand, seem to think a higher admission scale is coming. Mr. Rothapfel believes the problem to be purely one of showmanship, opportunity

and location. Mr. Edel thinks that the smaller theater is being gradually eliminated by the bigger house presenting music and pictures. The big theater, like the syndicate grocery, he thinks, can give better quality of goods and undercut its rival.

How do American producers view the possible shift upward of admission? "I believe a change from 10 to 15 cents would improve exhibiting conditions and would, in turn, bring about the presentation of better pictures," said one producer. "At the same time I believe it would be dangerous to the exhibitors. The American family has a stiff problem these days in meeting the grocer's and butcher's bills. Rents are going up. All the other household expenditures are advancing. If the exhibitor boosts his price, I fear that picture fans will be forced to curtail their amusement. This will be marked in the present five cent houses if they advance to ten, when the ten center goes to fifteen.

Opportunity for Improvement

"On the other hand an advance, if accepted by the public, would permit the exhibitor to present better pictures and consequently influence the manufacturer to make better photoplays. So there you are. It is impossible to give any sweeping or general advice to exhibitors. They must study their own audiences and be guided accordingly.

"The hot weather and the draft, for instance, may temporarily affect theaters. Exhibitors may become panic-stricken. But let us remember that money is still spent in war-time. Vast war expenditures are putting colossal sums in circulation. The same people may not earn it, indeed, and women and men poorly paid at present may become the spenders. The picture house will have its audience, no matter what happens."

H. E. Edel, speaking from experience at the Strand, answers the problem from an interesting exhibitor's angle. "The natural trend in admission prices is higher," he says. "This is, of course, due to the steadily increasing operating expenses. Films cost more, theaters must have better artists, better musicians must be found. For instance, nearly every member of our orchestra of forty is getting more than the standard scale of salary. The average among the musicians is five or ten dollars more a week than the wage scale.

Reasons for Advance

"I can see where theaters about the country must raise prices. The Strand isn't going to do it. Our present scale will stand all next season. You can figure the percentage of profit when you consider the upkeep of a house like the Strand. For instance, we are paying one vocalist \$1,500 a week for a season of four weeks. Again we are about to offer an innovation in the presentation of motion pictures. This will add \$25,000 a year more to our running expenses. This, by the way, is going to be a big surprise."

Mr. Edel believes the modern screen theater's chances of success depend almost entirely upon capacity. "That is the requisite of financial success. The theater must seat enough people to pay the running cost, aside from turning in profit."

Mr. Edel believes the day of the small theater is passing. "The competition of the big houses, with their music and feature pictures, is rapidly eliminating the small theater," he declares. "The big house can give such a superior entertainment. On the other hand the small theater, to exist, must charge practically as much. Even then it can't compete."

Mr. Edel believes the continuous performance is a thing of the past. "Three shows a day are the call now," he says. "That, of course, calls for music, vocalism, a good feature and a balancing of smaller pictures."

Rothapfel's Argument

"There is no valid reason why the advanced motion picture entertainment of to-day should not command a higher admission price than the usual box-office scale now prevailing," says Mr. Rothapfel, the Rialto's managing director. "It is merely a matter of giving patrons their money's worth. There is no arbitrary admission price for other forms of amusement. Grand opera can be heard for a dollar. Good grand opera commands five. The difference lies in the ability of the singers and the pretentiousness of the production. There is drama of the ten, twenty, thirty sort, and there is Broadway drama at two dollars a seat. The type of show is basically the same, but one is mediocre and the other is high-class. On the same principle, there are picture shows worth fifteen cents and programs based on motion pictures which are worth

whatever the public is willing to pay to see them.

"The whole problem is one of showmanship, opportunity, and location. In my own experience I have never failed to fill the houses I have managed at whatever admission price I believed to be justified by the show I was putting on. The exhibitor who wants to charge more for his seats must be honest with his public and honest with himself. He must give value received and so long as



H. E. EDEL,
Manager Strand Theater.



S. L. ROTHAPFEL,
Manager Rialto Theater.

he does he will have no trouble filling his house. The public is a pretty shrewd judge of values and when an exhibitor raises his prices he must be prepared to show why he has done so.

"Our prices at The Rialto are about as high as will be found anywhere, but we feel that each patron gets his money's worth and a little bit more. As soon as I have matured certain plans for raising the standard of my programs still higher, I shall not hesitate to advance prices to a point which I believe commensurate with the superior quality of the entertainment. I believe this same policy can be pursued by any exhibitor in the country. If he books higher priced pictures, maintains a finer orchestra, secures better soloists, and gives his pictures more pretentious presentations he is entitled to get more in return for his investment and he will find his public quite willing to co-operate with him."

FINISHING DRESSLER FILM Comedienne Is Said to Have Fine Opportunity in "The Scrub Lady"

The Dressler Producing Corporation is completing its first comedy, soon to be released through the Goldwyn Distributing Corporation, to be called "The Scrub Lady." Marie Dressler herself will, of course, head the cast of every picture.

In "The Scrub Lady," written and directed by Vincent Bryan, she has ample opportunity and she has not hesitated to surround herself with men and women of proved comedy reputation and has permitted Mr. Bryan to give them situations and actions offering full play for their ability.

In her new picture Miss Dressler is a scrubwoman in a munitions factory. The comedy has a real plot which, for obvious reasons, may not be divulged. The leading woman in Miss Dressler's support is Florence Hamilton, a "discovery" of Miss Dressler's. Also in the cast is Raymonde Cacho, famous before the war as a moving picture comedian in Paris. He served through the early part of the great conflict, but was so severely wounded in a battle along the Meuse as to be incapacitated for further service.

There are other players of prominence, including Fred Hallen, of the celebrated team of Hallen and Hart, who is making his first appearance.

NAZIMOVA STARTS SOON

Alla Nazimova, who recently signed a contract with Metro Pictures Corporation, will commence work Monday, September 17, according to the announcement made by Maxwell Karger, general manager of the Super-feature studio.

Mme. Nazimova's first Metro picture will be a seven-act special production de luxe called "A Rose-Bush of a Thousand Years," written by Mabel Wagnalls, daughter of A. W. Wagnalls, president of the publishing house of Funk & Wagnalls. George D. Baker is the director. "A Rose-Bush of a Thousand Years" is said to provide a role of dramatic intensity for the star, who has good support.

IN WYOMING WILDS

Millard Webb, of the Douglas Fairbanks production forces, has left Los Angeles for the interior of Wyoming, to complete arrangements for a trip which the star and a large supporting cast will make shortly, to stage the exterior scenes of the next production in which Artercraft will present Fairbanks as star. The athlete-actor himself toured for twelve hours in an automobile, recently, while in Cheyenne as a guest at the Golden Jubilee Frontier Days Celebration, looking up locations, and found a number which he thinks offer opportunities for new and interesting "stunts" of the kind made familiar through Fairbanks pictures.

BOSTON PARK SHOWS A SPUR TO PATRIOTISM

Open-Air Motion Pictures and Accompanying Program Give War Publicity and Civic Information—An Example for Other Cities to Follow

THAT motion pictures are not just passing entertainment and helps to "kill time," but may be useful as means of instruction to focus public sentiment in these war times, is being demonstrated anew five nights a week by the Boston Park Shows. Last Summer the **DRAMATIC MIRROR** took occasion to tell its readers of these free, open air programs, carried on by a group of public spirited organizations, in parks and playgrounds of Boston, which had proved successful and welcome means to convey information on civic and health lines, and to provide men, women and children with rational Summer evening recreation.

Now the **MIRROR** is able to record a noticeable advance in the Boston Park Shows this season, when the programs, the equipment for projection of pictures, the working force, the material used, and the makeup of the programs are all vastly improved. Although the management this year, as during the previous two years, refrains from attempting to compete with the theaters in film material, it has been found possible to make up nightly programs so varied and interesting as to hold the audiences and send them home after an hour and a half or two hours, expressing satisfaction at a "good show."

Propaganda Programs

Nevertheless every program is definite propaganda. The purpose of the Boston Park Shows is to educate the people—"to give practical, effective and constructive publicity to matters upon which men and women should be informed." There is hardly anything in any program merely entertainment. The near-

est to that is an occasional section in a current news weekly, of which a Mutual, Hearst-Pathe or Animated is used nightly. But the program is put together in such a way that in spite of the fact that more than half of it drives home plainly expressed propaganda on war, health or civic matters, and most of the other half is in harmony, yet the audiences register satisfaction and pleasure.

The notable thing about this season's Boston Park Shows is that they have been "mobilized for war service." Every program for the first six weeks—from June 18 to the first of August—emphasized by films and slides the government's war preparations and avenues of civilian service for the stated purpose of bringing home to the people individually and collectively the fact that the United States is at war. The Liberty Loan was "played up" in season; during the Red Cross drive for its war fund, that was the feature; and recruiting for all branches of the service was emphasized for weeks.

At one special "Army Rally" the local recruiting officer saw in the Selig three-reel "Following the Flag" his own troops at the Mexican border for the first time on the screen, and was able to assure the men he appealed to for recruits that they were looking at true pictures of real army life. So, too, did the Universal reel "With Pershing in France" help focus thought on enlistments; and the Navy reels of the Pathe "Our Fighting Forces" told the people our blue-jackets and marines had fighting ships to protect us—and for the men to enlist on.

Shows for Adults

The "Shows" are given in various sections of the city, usually two consecutive evenings in a place. They are not "children's movies" but are made for grown-ups. Nevertheless, every audience has 20 to 40 per cent of children. Once in a while, perhaps once a week, the management puts on the program a comedy-cartoon, like a Paramount-Brady, or a "Colonel Heeza Liar," or maybe "Krazy Kat," which has the approval of the juveniles of all ages. But the serious points in the other kind of pictures and in the slides thrown on the screen do not get by the boys and girls; in fact the shouts from the kids' section often come instantaneously, seconds before the older section has grasped the point. "The Sammies Are Now In France," and "The Yankees Are After 'Em"—two slides used—are applauded by the youngsters as earnestly as they sing the chorus to "Battle Hymn of the Republic" or the Canadian war song "Pack Your Troubles in Your Old Kit Bag," which has been introduced to Boston through these Shows.

Speaking of patriotic songs and the singing of them by such miscellaneous groups as make up the Park Show audiences, **THE MIRROR** representative noted (and the manager of the Shows confirms it) that neither men, women nor children know "Hail Columbia," whereas in no section of the city has an audience failed to sing readily "Columbia, Gem of the Ocean" as well as the "Battle Hymn." Although the outdoor community singing idea has as yet no foothold in Boston, the nightly

encouragement to sing the half dozen patriotic songs always on these program is a modest effort in that direction, from which greater results are hoped for.

Music for the songs is usually supplied by a cornet soloist, although on occasions a full band has its place in a Show, as for example, when a special program was arranged for the Belgian War Mission, or in honor of the visit to the city of the Italian Mission, or when a series of Shows were presented on Boston Common for the Elks' Convention in July, and as will be done during the Grand Army encampment in August.

A Community Service

The Boston Park Shows are a civic welfare, community service undertaking. There is no commercial adjunct. Support is provided by the city through the approval of the Mayor, but additional support and all the management is from volunteer sources. The general manager is E. B. Mero, civic secretary of the B. Y. M. C. Union; assisted by Guy D. Gold, executive secretary of the Boston War Work Council of the Y. M. C. A. Co-operation is secured from the local Public Safety Committee, Health Department, Park and Recreation Department, Chamber of Commerce, Women's City Club and other organizations and government department.

The policy followed in the Shows has the double advantage of providing acceptable and desirable outdoor recreation in public parks, while conveying information stimulating patriotism and civic pride.

HART'S FIRST RELEASE ANNOUNCED

Western Star at Work on "The Narrow Trail," Under Direction of Thomas H. Ince

Following close upon the recent court decision in New York, upholding Arcraft's right to present William S. Hart in pictures, supervised by Thomas H. Ince, news comes from California of the first Hart production which will be offered by Arcraft. It bears the name of "The Narrow Trail," and advance announcements state it is replete with both the thrills and romance which have distinguished the plays of the famous "Western" star.

Lambert Hillyer, well known as an author and for some time attached in this capacity to the Ince forces, has been made a director for the Hart productions, and is now with Hart and a large company somewhere in the most mountainous region of California. The interiors of the play are being made at the Biograph studios in Los Angeles, which Mr. Ince has taken over.

Sylvia Bremer will be Hart's leading woman in "The Narrow Trail." She has gained prominence within the past six months as one of the most beautiful women whom the screen has attracted. She recently supported Hart in "The Cold Deck," and also gained attention by her work as leading woman for Charles Ray in "The Pinch Hitter," "The Millionaire Vagrant" and

"Sudden Jim," all excellent pictures.

The plot of "The Narrow Trail" deals with the reform of the bandit impersonated by Hart, through his love for the girl, with whom he becomes acquainted when she figures as one of the victims of a hold-up in which he is the man behind the mask. When the robber falls in love, he falls hard, and there follows a series of adventures that culminate in the reform of the highwayman and the capitulation of the girl.

All the Arcraft productions starring Hart will be made by the company recently organized by the actor himself for the filming of pictures in which he will appear, and all will have the personal supervision of Mr. Ince.

"MANX-MAN" AT CRITERION

"The Manx-Man" opened at the Criterion Theater on Monday evening with every prospect of winning popular approval. George Loane Tucker first discerned the possibilities of the story for the screen. In collaboration with Hall Caine a scenario was written, following faithfully the dramatic lines of the book, and with the best actors that could be obtained more than a year was devoted to its development on the film. While the cast is of even excellence,

the three whose names stand out most prominently are Elizabeth Risdon, Fred Groves and Henry Ainley.



Aime Dupont.
PEGGY HYLAND,
Mayfair Film Corporation.



MARC MACDERMOTT,
"Mary Jane's Pa,"—Vitagraph.

"NO STRINGS ATTACHED," DECLARES FOX

In Answer to Inquiries, Producer Assures Exhibitors that Standard Pictures May be Bought Separately and on Approval—Other Special Features Completed, or in Preparation

Since William Fox made his first statement regarding his new policy many letters have reached him from exhibitors, asking if it is true that his Standard Pictures can be bought separately, without any string to the arrangement.

"I have answered these letters emphatically," says Mr. Fox, "and I meant every word I said. We are so sure of the public demand for these pictures that we stand by our policy that no exhibitor will be asked to buy, nor be permitted to buy, until he has seen for himself what we have done, and why we have adopted this policy. Every Standard Picture is considered by us separate and alone. Our exhibitors may book one or all of them, as they see fit. We don't wish an exhibitor to have a picture he doesn't want and won't take an interest in handling, for in a case like this, neither he nor we will get the benefit out of it.

"We have gone to the utmost limit on these pictures, and we have submitted them to all sorts of people, persons who know all about pictures, persons who think they do, and persons who know nothing about them. We have converted some people, by showing them these pictures, who have had years of experience in the show business, and who have always believed that there was nothing much to come of the picture game. They soon realized that 'we were holding up the camera to nature,'

paraphrasing a speech of our old friend, Hamlet, and they found nature quite an interesting subject, and they have never failed to tell us, 'There is something in the pictures, after all.'

REACHING THE CONSUMER

"We know that the ultimate consumer of our product is the public, and we know also that the exhibitor, who comes closer than anybody to the public, knows what the public wants. He knows what will amuse them, what will instruct them, and what sort of entertainment his clientele will buy. We could go direct to the public with these pictures, and not let the exhibitors in at all, but as I am an extensive exhibitor myself, I feel that the exhibitor should have first call, for it is the motion picture business that we are building up, and not the so-called legitimate theaters, and I believe that the motion pictures theaters should have an opportunity to show the best pictures the producers can evolve. That is why I want exhibitors to see these pictures before they play them.

"I want them to enthuse over them before the public has a chance, and to advertise them with that enthusiasm in every line that they send out. And I am confident they will do so when they see them. They have opportunities to compare them with other pictures after they have played them, but we want them to see ours in advance. We feel that our judgment can-

not be all wrong, and as I have said before, we have had as our ultimate goal the public, that is interested in anything well done, whether it fits in with their own mode of life or not. So much for our policy with 'Standard Pictures.'

SPECIAL FEATURES READY

"Our special features that come once a week for the fifty-two weeks a year will now occupy a great deal of our attention. Some of these have already been made, particularly those of Dustin Farnum, who has seemingly been missing for ten months, but who has made several of the best pictures he has ever appeared in. 'Durand of the Bad Lands' is one, 'North of 53' is another, and there are more that I should not mention now. I have all these pictures completed. George Walsh is working on his well-known lines in some new subjects, and so are Virginia Pearson, Valeska Suratt, Miriam Cooper, June Caprice and our other stars.

"So you can see, as I have written to all exhibitors who have inquired, that I am in earnest in my policy to have them see our 'Standard Pictures' before they book them. We have made provisions at all our branch offices, which cover the United States and Canada, and foreign countries, for special men to make these exhibitions to exhibitors, and they have only to write to these men, wire them, or call on them to have a private showing. Our agents all have the films now."



MIRIAM COOPER,
Star in Fox Pictures.

"As an example, certain magazines and periodicals which have a national circulation find that they can confine themselves to material which will interest only certain classes. On the other hand, newspapers having a more limited territory for distribution find it necessary to carry departments so varied in their scope that there will be something to appeal to every person within the radius of its circulation.

"An idea as to the feasibility of properly balancing the week's program can be gained from the manner in which this question is handled by the old time 'ten, twenty, thirty' repertory men. And many a small town exhibitor has reason to rue the fact that these men have balanced their programs as they have. Generally one of these companies stays even in the smallest towns for at least a week stand, and oftentimes longer. By showing everything from 'heavy melos' and 'blood-curdling Westerns' to so-called farce comedies these companies are generally able to make the small town exhibitor think that his entire patronage has gone on a vacation. And be it known that the novelty of the thing draws just as effectively from the better element as from the other classes.

"Let us suppose that there are enough people in a given district preferring programs made up of short subjects to make two nights each week profitable. That means a source of revenue on those two nights that were formerly untouched and still leaves four or five programs from which the patrons desiring the longer subjects may choose their two nights' entertainment. In other words, nearly as much money can be taken in at the box-office in four nights as was formerly taken in during the entire week, besides which the remaining nights can be made to provide their additional revenue.

"That is one of the chief reasons Essanay is releasing a varied program. Our investigation department has found that a strong interest in short subjects, especially of a comedy nature still exists in the minds of the public. As a matter of fact our entire output is being made up along the lines most in demand and least catered to at the present time.

FOR BUSHMAN AND BAYNE

Metro Pictures Corporation has purchased, through Robert H. Davis, editor of the *All-Story Weekly*, the motion picture rights to an untitled unpublished story of unusual power, by Max Brand, for the use of Francis X. Bushman and Beverly Bayne. The production will be made in seven reels.

FOR FALL RELEASE

List Supplied by General Film Company Reads Well

Besides the second series of George Ade's "Fables in Slang," of which mention is made in another column, the General Film Company has for its Fall program two new O. Henry stories in two reels, "Discounters of Money" and "The Furnished Room."

A Louis Joseph Vance story, "The Mainspring," which was published in *Popular Magazine*, is the first of the Falcon Features, four-reel productions which are the first announcements of General Film releases of that length. "The Mainspring," featuring Henry King, will be followed by "The Martinache Marriage," by Beatrix Demorest Lloyd, featuring Margaret Landis and Philo McCullough. The third Falcon Feature is to be "The Stolen Play," a remarkable application of the dramatic possibilities of hypnotism. The picture features Ruth Roland and William Conklin. All of these Falcon features were supervised by H. M. and E. D. Horkheimer.

The impression made by the Kalem offering through General Film, "The Further Adventures of Stingaree," continues. This series stars True Boardman. Although each story is separate, the cumulative interest in the series is noteworthy.

Some excellent Selig wild animal dramas have been coming out on the General Film schedule also. "A Man, a Girl and a Lion," with Thomas Sant-schi and Bessie Eyton, and "Her Perilous Ride," with Bessie Eyton, are now followed with "The Sole Survivor" and "Her Heart's Desire." These are dramatic subjects, two reels and one reel, respectively. The Selig World Library, the weekly one reel educational, is keeping up to the standard.



PEARL WHITE SAYS "HANDS UP,"
Critical Moment in Pathe's "The Fatal Ring."

GET ALL CLASSES, SAYS SPOOR

President of Essanay Company Urges Exhibitors to Seek Variety in Their Programs

"The improperly balanced program is proving a menace to the business of every exhibitor who is not giving this matter serious consideration," says George K. Spoor, president of the Essanay Company. "This question is most important to theater managers who are changing their pictures several times per week. The week's program for such theaters must have the widest possible variety and appeal in order to bring the maximum revenue from the clientele of that house.

"It has certainly been proven times without number that each type of photoplay has its individual class of follow-

ers. There are those who care only for Western subjects, others who prefer comedy dramas, then again society dramas, straight comedies, problem plays, all have their devotees. Even the short subject program is extremely popular in many localities and often comes as a relief to the fan who has grown tired of five and six reel subjects. Now, inasmuch as it is a generally accepted fact that very few persons attend their favorite picture theater more than twice each week, does it not seem advisable to so vary the programs that every class of patron will find something of interest in the selections for the week?

EDNA GOODRICH IN MUTUAL STAR CLASS

Four Five-Reel Stories by Well Known Authors Soon to Be Issued

Edna Goodrich, who has appeared in more than a dozen New York successes, is starred in a series of four new five-reel productions to be released shortly by the Mutual Film Corporation. The first will be released within a few weeks.

The productions will be issued under the policy of "big stars only," announced some months ago by President John R. Freuler and rigidly adhered to since. Miss Goodrich's fame on the legitimate stage puts her distinctly into the "big star" class, stars of proven box office value. Mutual has already started a nation-wide publicity and advertising campaign to herald the first release.

Coming Productions

The forthcoming productions are "Reputation," "Queen X," "A Daughter of Maryland," and "American Maid," each of the plays having been selected by Miss Goodrich herself in consultation with President Freuler.

The four dramas are by authors of distinction. "Reputation" was written by John Clymer, who wrote "Ashes of Embers," "The White Raven," "The Diplomatic Romance," and other widely known screen successes. It was directed by John B. O'Brien, who was formerly stage manager for Augustus Thomas.

"Queen X" is by Assistant United States District Attorney Edwin M. Stanton, of New York, who led the sensational Federal crusade against opium smugglers and was instrumental in stamping out the criminal conspiracy centering in the Chinese settlements of New York and San Francisco. Mr. O'Brien also directed this play.

"American Maid," scenarioized by Hamilton Smith from a clever story by Julius Rothschild, is, as the title indicates, a play glorifying the American girl, a role that fits Miss Goodrich delightfully. "American Maid" was directed by Albert Capellani, the Parisian director who staged "The Flash of an Emerald," "The Imposter," "Camille" and many other famous productions, including Clara Kimball Young in "The Common Law."

A Southern Heroine

"A Daughter of Maryland" is also indicated by its title as a play with a southern heroine who does wonderful things in great emergencies and proves herself equal to the test just as southern girls have been doing from time immemorial. This play was written by Samuel Morse and scenarioized by Anthony Kelly, author of "The Great Divide," "The Walls of Jericho" and other widely known screen successes.

Perhaps Miss Goodrich's first really striking dramatic success may be said to have been achieved when she played Paprika in "Runaways," at the Casino, but in rapid sequence she scored metropolitan hits as Madame Recamier in "Mam'selle Napoleon," Jinny Hopper in "The College Widower," Phyllis in "When We Were Twenty-One," Nell Ruthven in "A Gilded Fool," Madge Kederly in "What Would a Gentleman Do," Grace Morton in "The Easterner" and leading parts in "The Master Hand," "The Native Son," "His Neighbor's Wife"—a Colonial Theater, New York, success; "The Awakening of Minerva," another New York ten strike, and "Evangeline," in a revival of that famous production.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR's purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

FRED J. BALSHOFFER



"The one thing which I try to bear in mind in producing for the screen," said Fred J. Balshofer, president and general manager of the Yorke Film Corporation, when interviewed for this series of articles, "is that if I devote my entire attention in working hours to the production of my stories, keeping in mind at the same time the popular trend and exhibitors' demands, my relation with those who show the pictures will take care of itself.

"This attitude was illustrated only last week when a member of my company commented on an occurrence of the Chicago convention. For the time being I had forgotten that an exhibitors' convention had been in progress; so close was my attention to the pressing work of the studio. We had just finished cutting a picture and spent two weeks in casting, creating massive sets and completing other preparations for the filming of "Paradise Garden." I think that, to a certain extent, this is the general attitude which should be taken by men who are interested primarily in the production end of the business. A film producer can not devote the necessary attention to a picture which he is making if concerned with exhibitors' problems which do not actually concern the making of future pictures.

"No matter how hard you work to make a production, the rapidity of improvement in high class pictures requires you to be continually alert. Our work is never done, because if we make what we think is the best picture yet, we awaken to the fact by devoting our entire time to the matter in hand we can make one still better. In other words we have no sooner finished our masterpiece than we have to plunge into the making

of one which will far exceed it. In other words, we have to specialize and concentrate. We can not go out of our field and become concerned with other phases of the business.

"Having followed the successes of various companies and players, it has become my conviction that the general public likes to see its favorite stars in a variety of roles. It is my aim,

therefore, to present a different type of story with each successive Lockwood release. 'The Haunted Pajamas,' for example, was a new kind of comedy. 'Under Handicap' is a drama with a strong western flavor. Then comes 'Paradise Garden,' a society drama of a very different theme. In selecting books for picturization, most of my time is occupied with finding those which fit the star to perfection, rather than in choosing any good story and trying to fit the star to it.

"Other phases of the business, particularly rental prices, will gradually work themselves out in their logical sequence. During the past six or eight months the cost of production, due mainly to increased cost of materials and higher salaries paid to supporting artists, has increased from twenty to thirty per cent. But I am firmly convinced that if we, as producers, deliver the product at a reasonable price, exhibitors will be only too glad to pay the higher prices for high-class pictures."

Fred J. Balshofer's experience in the motion picture field dates back sixteen years. He was the original organizer of the New York Motion Picture Company, producing the Bison brand of films for five years. Some two years ago he organized the Quality Pictures Corporation and the Yorke Film Corporation under the Metro banner.

VISIT ACTORS' HOME

In the seventy-ninth release of the Paramount-Bray Pictograph, Paramount audiences will have opportunity of visiting the Actors' Fund Home. This little home, set in the midst of a beautiful country estate on Staten Island, is a home indeed, and in it live the stars of yesteryear. Daniel Frohman and Hazel Dawn and her sister accompanied the Pictograph camera man in order to see that every facility for the making of this picture was placed at his disposal.

OLIVE TELL AT STUDIO

Olive Tell, an Empire-Mutual star, is now at work with David Powell in "The Unforeseen" at the Mirror studio, Glendale, L. I., under the direction of John B. O'Brien. Miss Tell is one of those very few fortunate actresses who begin at the top. The very first engagement she ever had was as the leading woman of a stock company at Pittsfield, Mass. And in every play, except one, in which she has appeared on the regular stage she has played the leading role. Her last appearance on Broadway was in "The Intruder."

REX BEACH FILM NEARLY COMPLETE

Author Is Writing Titles for Picture Version of "The Auction Block"

Rex Beach is busy with the sub-titles of his first picture for Goldwyn distribution, "The Auction Block." As soon as these are completed to the satisfaction of the author, the picture will be ready for release throughout the country.

It is not usual for an author to write his own sub-titles—those altogether necessary and too much neglected adjuncts of a properly made motion picture—but Mr. Beach is not going at picture-making in the usual way. He argues that nobody can possibly know as much about what the titles ought to be as the man who wrote the story from which the picture play is made. Consequently, every Rex Beach title will be Rex Beach-made. It took six months to photograph "The Auction Block," and the titles are going to be worthy of the picture.

"The Auction Block," adapted from one of the most successful of Mr. Beach's many successful novels, reaches into the life of New York, for its characters and action, and in making the picture Mr. Beach, Benjamin B. Hampton, president of the Rex Beach Film Corporation, and Larry Trimble, the director, went right into the environment of the story for the people of the cast.

Ruby de Remer, virtually a new-comer in pictures, has the part of the heroine. She has been a member of the Ziegfeld companies. Tom Powers, one of New York's capable young leading men, has the role of the juvenile hero.

Despite the fact that "The Auction Block" is a "dress suit" play, it lacks none of the action that has made Mr. Beach's books famous the world over.

PLAYED ROLE BEFORE

George M. Cohan Now the Star of
"Seven Keys to Baldpate"

When George M. Cohan, millionaire actor, author and producer, walked out before the Arctcraft camera to play the first scenes of "Seven Keys to Baldpate," released by Arctcraft on the 26th of this month, it was not the first time he had appeared as an actor in the role of George Washington Magee, the hero of the Earl Derr Biggers story, which Cohan dramatized and-produced for the speaking stage, and in which he is now starred as a film comedian.

It was Wallace Eddinger who played the leading role in "Seven Keys to Baldpate" during the long New York run of that production, but it was not Eddinger who played the part the night the play had its first performance at Parsons Theater, Hartford, Conn., in September, 1913. A few days before, Eddinger, Cohan and the latter's daughter Georgette had been severely injured in an automobile accident. Eddinger was so badly hurt that he could not appear in the opening performance. Cohan, although bruised and shaken up, continued to direct the rehearsals of the piece, and on the opening night jumped in and played the leading role.

Nothing could have been more characteristic of George M. Cohan. All his life he has forged ahead through absolute confidence in his ability to do whatever had appealed to him, and willingness to undertake anything that confronted him. As a result, he has made good as musician, actor, author, producer and composer.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



MANHATTAN LOCAL EXPRESSES LOYALTY

Resolutions Adopted at Recent Meeting Condemn Exhibitors Who Leave League

At a meeting of the Manhattan Local No. 1 of the Motion Picture Exhibitors' League of America, held at the League headquarters, on the afternoon of Aug. 7, the following resolutions were adopted:

We, the officers and members of the Motion Picture Exhibitors' League of America, Manhattan Local No. 1, in convention assembled this seventh day of August, 1917, having received the report from the delegates to the Chicago Convention, do hereby resolve that said delegates receive a vote of thanks for the diligent and conscientious manner in which they discharged their duties, and be it further

Resolved that we express our loyalty to the Motion Picture Exhibitors' League of America, and our confidence in its officers; and condemn with great indignation those delegates and individuals who have been and are active in a campaign to disrupt the Motion Picture Exhibitors' League of America, and be it further

Resolved that we call on all of the exhibitors of the country to stand by the Motion Picture Exhibitors' League of America, which is the result of seven years of painstaking effort and great sacrifice on the part of the loyal workers of the League and which to-day is recognized by the President of the United States as the representative body of the motion picture exhibitors, and be it further

Resolved that all members of the League shall put forth their best efforts to maintain the unity of exhibitors in the Motion Picture Exhibitors' League of America, and be it further

Resolved that a copy of these resolutions be forwarded to the National Association of the Motion Picture Industry, The Board of Directors of the Motion Picture Exhibitors' League of America, and to all periodicals devoted to the Motion Picture Industry.

Signed,
THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA.

C. R. MARTINEAU,
Acting President.
M. J. GERRON,
Secretary.

TABULATING COMEDIES

General Film Herald to Answer Questions of Exhibitors

Within the coming week exhibitors in the various General Film branch districts are to have available, so comes word from headquarters in New York, a special edition of the General Film Herald, devoted exclusively to comedies.

General Film, with a great range of comedy subjects, discovers that the trade is easily confused as to the number and titles and character of current releases. This is because comedies are mostly in one and two-reel lengths and are not remembered individually with the readiness that multiple reel features are kept in mind owing to the comparative prominence of features. Yet comedies are indispensable and are always sought after. The constant requests at a branch office by exhibitors are for information as to what releases of such and such a series of comedies are available.

To meet this condition the General Film Herald for the special edition will have the title, order of release and all data about every comedy reel of its product which may be obtained. Among the brands included are Selig, Jaxon, Ray, Sparkle, Ham, and several miscellaneous comedy groups.

SHOWN TO TRADE

Two Goldwyn Pictures, "Baby Mine" starring Madge Kennedy and "Fighting Odds" starring Maxine Elliott were given their first trade showings in the Pittsburgh territory at an invitation presentation Sunday, Aug. 5.

Exhibitors from every part of the territory were present as the guests of C. C. McKibbin, manager of Goldwyn's Pittsburgh office. Numerous telegrams received by Goldwyn from exhibitors in the territory assert that these productions excel all the claims made in advance for them by the producers.

EXHIBITORS MUST FIGHT MUSIC TAX

Support of Musicians Is Assured in Opposition to Society of Composers, Authors and Publishers

BY JOSEPH O'SULLIVAN

Now that the interpretation by the Supreme Court of the copyright law upholds the stand taken by the American Society of Composers, Authors and Publishers, in demanding a tax for the privilege of using music composed by its members, it certainly behooves the purveyor of music, particularly the motion picture exhibitor, to take drastic measures to protect his interests from this unjust tax.

The exhibitor for long has been the advertising medium for the latest popular music and so-called "hits" and now, in addition to the original cost of this music, he is compelled to pay a tax for helping to popularize what, in many cases, are rapid and insane compositions.

The intelligent exhibitor knows well that for all the purposes for which music is presented in his house, there is enough really good and effective music uncopyrighted for all time to come. It is my opinion, frequently emphasized during my connection with the Mutual Film Corporation, that if every exhibitor were to confine his music to the standard uncopyrighted music for a period of six months, his patrons would never be satisfied to listen again to the sentimental gush and clatter that frequently parade under the guise of music; and there is no doubt but that the presentation of the pictures would not suffer for lack of appropriate music, for the works of the great masters, Beethoven, Wagner, Chopin, Schubert, Berlioz, etc., are an inexhaustible source of dramatic music material.

It is a significant fact that such prominent publishing concerns as Schirmer, Carl Fischer, Ditson, Boosey and Company, Stassay, etc., are not listed among the membership of the American Society of Composers, Authors and Publishers. These well-known houses are wise in their generation, for they realize that the imposition of a tax can have but one result—an enormous decrease in the sale of copyrighted music, with a consequent diminishing of revenue. Then, too, it is a well-known fact that the sale of standard music has increased enormously since the advent of the motion picture theater and orchestra, and as no one house has the exclusive publishing rights of such music—probably three-fourths of the music listed in the catalogues of the principal publishing houses being entirely free from copyright claims—it is palpably impracticable to attempt to enforce the tax on standard music.

It can be confidently stated that the musicians of the country will gladly assist the exhibitor and other high-class amusement proprietors in digging the grave of the A. S. of C. A. and P. The result will be the elimination of an undesirable element in the music publishing field in this country.



COMEDY SITUATION IN "DOG IN THE MANGER,"
Hoyt Farce Produced by Selig for K-E-S-E.

MEGRUE MEETING THEATER HOUSE OWNERS

Playwright, in Making Tour of the Country, Is Furthering Interests of Goldwyn Pictures

Roi Cooper Megrue, playwright and member of the Goldwyn advisory board, while nominally on a vacation, is in reality furthering the interests of Goldwyn Pictures by meeting the managers of all the Goldwyn offices in Western Canada and also those in Seattle, San Francisco, Los Angeles, Denver, Minneapolis and elsewhere in that territory. Through these managers the nationally known playwright will meet the owners of motion picture theaters in cities and towns of all sizes. It is probable that he will also meet thousands of the ultimate consumers of pictures, the general public, and obtain directly from them their views about screen plays.

This is the first time in the history of the industry that one of the big figures in dramatic authorship has ever been sent directly to the men who exhibit motion pictures to the public to ask these influential showmen their opinions as to what the public desires on the screen.

Such information, given face to face to a successful author and brought back for the benefit of Samuel Goldfish, Edgar Selwyn, Margaret Mayo and Goldwyn's advisory board, will be of inestimable value to that organization.

Among the cities in the Megrue itinerary are Canada—Calgary, Winnipeg, Banff, Edmonton, Vancouver, Victoria.

United States—Seattle, Portland, San Francisco, Oakland, San Diego, Denver, Minneapolis, Olympia, Tacoma, Sacramento, Berkeley, Los Angeles, Butte, Detroit.

AT THE STRAND

At the Strand Theater this week Marguerite Clark is appearing in "The Amazons." This production was originally written by Sir Arthur Wing Pinero and the screen version was arranged by the talented Frances Marion. A typical Clark picture, "The Amazons," presents the winsome little star at her best. Victor Moore is being seen in his latest comedy, entitled "Summer Boarding." Manager Edel is presenting another educational and industrial picture, showing the evolution of a grain of wheat. Another picture shows America's most remarkable climber, "The Human Fly," climbing from the sidewalk to the top of one of Chicago's skyscrapers. The Topical Review contains some very interesting pictures taken with General Pershing's army in France and also the latest American and European news pictures. An elaborate and pleasing program has been arranged. The soloists are: Henri De Caux, and Rosa Lind.

PETROVA AT RIALTO

Madame Petrova holds the featured position on a well rounded program at the Rialto this week, appearing in a photoplay version of George Broadhurst's dramatic success, "The Law of the Land." Hugo Riesenfeld, back from his vacation, conducts the orchestra. The Rialto Animated Magazine, an increasingly popular attraction, shows news events, cartoons, and pictorial novelties of every description. Extremely picturesque studies of North American Indians in one of our National Parks form the educational part of the bill, together with some new bird studies in color. A high-class comedy completes the program.

"Lost in Transit." George Beban's first picture to be released under Paramount's selective star series plan, was written by Kathryn Williams, Paramount star, especially for Mr. Beban.

PARAMOUNT INSTALLS SERVICE DEPARTMENT

Helps to Exhibitors in the Exploitation of Their Attractions

With the beginning of Paramount's new Star Series booking policy, that organization announces that its Exhibitors' Service Department for Paramount Pictures and Arctcraft Pictures is now at the service of all exhibitors. The purpose and aim of the department is, as heretofore, to help exhibitors in advertising, exploiting and exhibiting Paramount and Arctcraft productions.

Paramount takes the attitude that the motion picture has not fulfilled its complete function until it is shown to the public. Confident in the strength of Paramount's organization, the company has in the course of five years, expended nearly \$3,000,000 in additional exploitation and advertising to create on the part of the public a demand for Paramount stars, photoplays and trade mark.

The service extended through the Exhibitors' Service Department is to further perfect this exploitation. Letters have been sent to every Paramount exhibitor calling attention to the Paramount advertisements in the current magazine issues and suggesting that it is decidedly advantageous for exhibitors to acquaint their patrons with the fact that their pictures are those advertised so thoroughly throughout the country. In addition to the letter, colored slides have been sent to all exhibitors announcing the early presentation of all the new Paramount and Arctcraft productions together with slides showing likenesses of all the stars booked by the exhibitors under the new plan.

Following this, the company calls the attention of the exhibitor to its press book, newly enlarged and expanded into a complete synopsis of all the details of each Paramount picture, together with a display of those things necessary for the proper exploitation of the subject. These include newspaper cuts of the star of the picture, biographical matter concerning the star, director and cast, suggestions for circular letters and post cards, suggestions for attractive lobby displays, a synopsis of the story, the cast and personality stories, advertising cuts and advertising copy, an outline of lithograph matter, and press notices on every particular of star and of play.

"Paramount Progress," for two years and a half the Paramount publication which served as a text book for Paramount exhibitors, has also been expanded and improved upon until now it represents an admirable service bulletin.

The first edition of Arctcraft Advance, a new publication of the same character as Paramount Progress, has already gone out to all Arctcraft exhibitors. These two publications are not designed to replace trade papers, but to supplement Paramount and Arctcraft advertising in the columns of the trade papers and treat more specifically the particular productions.

CHANGE IN PITTSBURGH

James B. Clark Promises Best Pictures at His Three Theaters

James B. Clark of the Rowland and Clark theaters of Pittsburgh, has completed an important deal, according to reports received from that city. The Liberty, Regent and East End Theaters are affected.

Beginning this week, super-features by some of the largest producing concerns are being launched at the Liberty, continuing through the 1917-18 season. Many of the pictures will be run a week. The stars who have been signed up are Marguerite Clark, Douglas Fairbanks, Mary Pickford, William S. Hart, Elsie Ferguson, Geraldine Farrar, George M. Cohan, Billie Burke, and Julian Eltinge.

At the Regent the two-a-week program will be installed. Among the stars who will be featured at this playhouse are Emily Stevens, Madame Nasimova, Edith Storey, Harold Lockwood, Francis X. Bushman and Beverly Bayne, Viola Dana, Emmy Wehlen, Vivian Martin, Jack Pickford, Louise Huff, and Wallace Reid.

SEEKS EXHIBITORS' ADVICE

F. F. Nine, manager of the Kansas City office for Greater Vitagraph, in an effort to improve the service, has sent out letters to every exhibitor served by the Kansas City branch, requesting the exhibitors to inform him in what respects the service, in their estimation, falls short in order that he may correct it. Several exhibitors have taken advantage of the letter to forward their complaints.

George Hueth, who is employed in the shipping department of the Chicago exchange of Greater Vitagraph, has enlisted in the regular army.

INDEPENDENT FEATURES

The OPEN MARKET

STATE RIGHTS

DIRECTOR COMPLETES OPEN MARKET FILM Philip Hansen Will Come to New York with "Lorelei of the Sea"

Philip Hansen, comparatively a newcomer among manufacturers, heads a syndicate that expects to make three or four features a year for the open market.

A good story is first selected, then the right director for that story, the right star and capable support. Before a scene is shot, every preparation is made and there is no big overhead expense to contend with when production is not in progress. In this way all the money spent goes into the feature.

The syndicate has just completed "Lorelei of the Sea," a marine story by Richard Willis. It was directed by Henry Otto, who was responsible for such productions as "The River of Romance," "Mister 44," "Undine" and other well known successes. Tyrone Power is the star of the feature and is supported by Frances Burnham, Jay Belasco, Winifred Greenwood, John Oaker, and Gypsy Abbott.

Mr. Hansen will bring the feature to New York as soon as it is assembled.

HIGH PRICE RECEIVED

Herbert Brenon's "The Lone Wolf" was booked over the Loew circuit last week by the Belnick New York Exchange at a high price. Sol Berman, head of the exchange, believes that the picture will establish a new record for bookings in his territory and advance demands from all parts of the country indicate that this condition will prevail through the United States at large.

FRANK GERSTEN, INC.

Frank Gersten, Inc., controls the rights for "Parentage," "I Believe," and "Redemption" in the State of New Jersey. These pictures have been especially successful in spite of the recent hot weather. In Newark, "I Believe," shown at Fox's Terminal Theater, has been received with great enthusiasm, and a special showing was conducted for clergymen, Friday of last week. Another big picture will be released in the near future by Frank Gersten, Inc., the name of which is withheld.

WARREN MAKES SALES

Frank Zambreno of Unity Photoplays Company, Chicago, has just bought Edward Warren's production, "Souls Redeemed" (The Warfare of the Flesh) for Illinois and Chicago, and is preparing for big campaign throughout his territory. Mr. Warren also reports the sale of "The Warfare of the Flesh" for Brazil and for British India.

"GOD'S MAN" HELD OVER

"God's Man," the multiple reel motion picture attraction, which stars H. B. Warner and which is the latest from the studios of the Frohman Amusement Corporation, enjoys the distinction of having been retained at the Studebaker Theater in Chicago for another week owing to the popular demand. Originally booked for but one week by Samuel Van Hook, who controls the exclusive rights for the subject in the states of Illinois, Wisconsin and Indiana, the box office reports justified the management extending the engagement indefinitely.



LILIAN WALKER
in
"THE LUST OF THE AGES"
OGDEN PICTURES CORPORATION

QUICK DEAL FOR "DEEMSTER" RIGHTS

Levy and Shallenberger Agree on Terms in Five Minutes—
Wolfberg Extends Territory

Colonel Fred Levy, president Big Feature Rights Corporation of Louisville, Ky., and W. E. Shallenberger, president Arrow Film Corporation, recently closed a deal for "The Deemster" in Kentucky and Tennessee within ten minutes from the time they met. Colonel Levy bears the reputation of being a quick buyer, and when he walked into the Arrow offices and asked for a figure on the Hall Caine photoplay for his territory, he remained standing until Dr. Shallenberger named the price, and then remarked: "That's fair; and furthermore, I believe 'The Deemster' is a good investment at that figure."

The Big Feature Rights Corporation of Louisville is rated as one of the most substantial and important organizations in the independent field. It controls Charlie Chaplin and "On Trial" through affiliation with the First National Circuit, "Joan, the Woman," "The Whip," "The Crisis," "Garden of Allah," "Neptune's Daughter," "Battle Cry of Peace," "Where Are My

Children" and one or two others besides "The Deemster."

Harris P. Wolfberg, the Pittsburgh State rights magnate, has extended his field of operation by taking in Missouri and Kansas for "The Deemster." Mr. Wolfberg had already bought the rights to the Hall Caine feature for Ohio, Western Pennsylvania and West Virginia, and through his purchase achieved such signal success that he decided to jump into New York and close up with Mr. Shallenberger for the additional States.

Optimistic reports of conditions and prospects in the Mid-West are given out by Mr. Wolfberg, who goes on record with the statement that prospects were never better for features with some claim of distinction. He also states that he has booked "The Deemster" for early fall presentation at the best theater in every city throughout his territory. So good are the prospects that he has already opened offices in St. Louis and Kansas City.

PRESIDENT OF OGDEN CORP. DISCUSSES PICTURE

Some Reasons Why "The Lust of the Ages" Should Be a Strong
Attraction—Based on a Big Theme

When the announcement was circulated that the Ogden Pictures Corporation of Ogden, Utah, had completed a motion picture in which Lilian Walker was starred, much interest was manifested in the personnel behind the organization. To be sure, it was known that Harry Reviv of Ambrosio fame was the sole director, but information is now given forth that Lester Park, whose past achievements in picturedom are well known, is the general manager, while the president is Albert Scowcroft, of Ogden.

It is interesting, in studying "The Lust of the Ages" to note the picturesque career of Albert Scowcroft. It was Mr. Scowcroft who built the first large theater, exclusively for motion picture showing. And old-timers will remember the sensation which was caused when the Liberty Theater was first constructed in Salt Lake, under the direction of Mr. Scowcroft. Several years later he repeated his success with the Liberty when he constructed the American Theater in Salt Lake, and then went to Ogden, his home town, and put up the Alhambra. Ogden is a city of 30,000, and yet it maintains this playhouse with 2,500, wherein are shown the finest productions in the country. The Alhambra Theater is a first-run house.

Mr. Scowcroft has that valuable faculty of being able to deduct a winner or a loser. In reference to "The Lust of the Ages," he said recently: "It struck me forcibly; it seemed to me the biggest idea I had heard in many months. It gave a reason for making a production. So many pictures, if you will pardon me, are being constructed around 'nothing.' A cast is assembled and a director is appointed, and the scenario is built up like a house of cards in the studio. To my mind, no picture should be made unless there is a big reason for its being made—unless there is a real theme underlying the construction. Here, in 'The Lust of the Ages' we find the craving for wealth a quality fundamental in all human beings. First comes the desire for sustenance and

food; then comes the desire for the means to maintain existence; and then comes the desire for the home. It is surprising to me that no one ever thought of the idea before—that no other film has ever been built around it.

"So, as I say, I was ready to back the idea behind 'The Lust of the Ages' to the limit, and I wanted to see it brought into being with satisfactory material. That is why we chose the actress, who, to our mind, is the most charming girl in America—Lilian Walker. That is why we sought and found Harry Reviv. He is a director unspoiled by his successes, which are among the best, to my knowledge, that have ever been produced. I refer especially to his 'Fall of Troy' which was made with that grim pungency and force behind it that represented the director."

"Many of the most prominent men of Ogden are interested in our production. Our studio is one of the finest in the country. For some of our scenes, we had to 'call a holiday' in order to get all the people we wanted—we have over 10,000 in some of our scenes."

Mr. Scowcroft said, in passing: "A contract had virtually been signed with one of the leading distributing houses for the exclusive rights on 'The Lust of the Ages,' but at the last moment we decided that we would not accept the offer. By placing the picture on a state rights basis we have been enabled to handle this production exactly as we wished. We are conducting for a long, vigorous trade-paper campaign of advertising because we want the exhibitors to know all about the picture. And this I know: the more they know about it, the surer they are going to be to see it, and if they see it, I have no further comment to make."

"We are getting up a splendid line of advertising matter for local use, such as illustrations and advertisements for the exhibitors to use in their own newspapers, and novel lobby displays."

LESSER AND LEE HEAD ASSOCIATIONS

Two State Rights Organizations Being Formed in New York—
Differences in Purchasing Plan

Owing to differences of opinion concerning the most advantageous method of handling state rights pictures, two new associations of state rights buyers are being formed in New York in place of one, as originally planned. Sol Lesser heads the first, launched at meetings in the Hotel Astor, last week, whereas Joseph P. Lee is the leader of the second group, which disagreed with the policy of Mr. Lesser and his associates.

Mr. Lesser's plan is not unlike that adopted by the First National Exhibitors' Circuit and calls for the purchase of any picture favored by a majority of the members of the association. William Oldknow, Leon D. Netter, Nathan Hirsch and several others approved of the policy; whereas Mr.

Lee, Louis D. Mayer of Boston and Harry Crandall of Washington preferred a division of the country into territories and the purchase of only such pictures as are suitable to each territory.

Following out their idea, the members of the second organization propose dividing the country into fifteen territories, each division to be represented by a member. When a production is offered for the consideration of the committee and there is a difference of opinion concerning its money-making possibilities, it may be purchased if eight of the fifteen members are favorable, the other seven dropping out. The obvious purpose of this arrangement is the avoidance of marketing photoplays in localities to which they are unsuited.

FOR FALL SHOWING

M. R. True, proprietor of the Strand Theater, of Hartford, Conn., is one of the first of the large exhibitors to book "The Silent Witness," one of the Hoffman-Four-square photoplays to be distributed in September. Gertrude McCoy plays the two leading feminine roles.

CROPPER IN TOWN

R. C. Cropper, president of the Standard Film Corporation, which distributes the Art Dramas Program for many western and northwestern states, arrived in New York last week in order to discuss exchange problems with Art Dramas officials. His stay will be for about two weeks.

SUPERLATIVELY FINE ISSUE

Los Angeles, Cal.,
July 24, 1917.

Mr. L. O. Fiske,
Secretary and Manager,
Dramatic Mirror, New York.
My dear Mr. Fiske:

In reading this copy of *The Mirror*, I wonder how you can publish thirty-six pages so brimming with good and interesting news at only ten cents the copy, or \$2.50 the year, especially with the price of paper so high.

Congratulations on this superlatively fine issue.

Yours sincerely,
O. J. Mitchell.

MORE TERRITORY SOLD

Representing the Supreme Photoplay Productions of Pittsburgh, General Manager Harry F. Greele, after a special trip to New York, has completed a contract with the Frohman Amusement Corporation, whereby his corporation has acquired the exclusive booking privileges to the latest Frohman picture, "God's Man," for the territory of Western Pennsylvania and West Virginia.

Mr. Greele has arranged many innovations for the presentation of "God's Man" in his territory, and the advance interest which has been demonstrated by exhibitors in his territory promises success.

The production, under the direction of the Supreme Photoplay Productions, will have its premiere at a leading Pittsburgh theater and at Wheeling, W. Va., simultaneously, with special staging and the addition of an augmented orchestra.

VARIETY POSSIBLE

In a recent discussion of the merits and the future of the new Mo-Toy Comedies, the objection was raised that owing to the type of the releases, the comedies must necessarily become similar. This point of view was taken on the ground that the field of production is limited and that the same dolls are used over and over again.

H. C. Allen, president of the Peter Pan Film Corporation, which makes these doll comedies, denies this emphatically. He says that the field is not limited, and that it possesses rare possibilities for humor. The Mo-Toy book has any quantity of dissimilar stories, and at present they are doing up-to-the-minute fairy stories, which are totally different.

"SUBMARINE EYE" ABROAD

Williamson Brothers announce that they have received offers from practically every territory in Europe and South America for "The Submarine Eye." The most recent sales included South Africa, France, Switzerland, Italy, the Balkan States and Dominion of Canada.

H. G. SEGAL IN TOWN

H. G. Segal, general manager of the Globe Feature Film Corporation, of Boston, is spending the week in New York. He is stopping at the Hotel Astor. Mr. Segal is in the market for meritorious productions available for the New England States.

INCE THE AUTHOR

Klots & Strelmer, Inc., announce that the picture, "Whither Thou Goest," which is being sold on State rights, has caused something of a guessing contest. Up to this announcement there were 406 letters asking if they had guessed right in naming the director and out of the lot 186 selected Thomas H. Ince.

LEAVES FOR CANADA

Samuel Cummins, film broker, of the Longacre Building, left for Canada last week to close several deals on films now pending for that territory. He will also look after a new company now being formed for import and export films.

PROMINENT VISITORS IN N. Y.

D. P. Davis—All Star Features.
Harry Dull—Detroit, Mich.
Col. Fred Leaven—Louisville, Ky.
Philip Heichman—Detroit, Mich.
Mayer Silverman—Pittsburgh, Pa.
Harry Grele—Pittsburgh, Pa.
"Bill" Oldknow—Atlanta, Ga.
Herman Rifkin—Boston, Mass.
Barrett and Goodwin—Philadelphia, Pa.

CURRENT FEATURE PHOTOPLAYS PASSED IN REVIEW

"The Little Duchess," World; "Mary Jane's Pa," Vitagraph; "Down to Earth," Arctcraft; "Iris," Pathe; "The Varmint," Paramount; "Golden Rule Kate," Triangle

"THE LITTLE DUCHESS"

Five-Part Drama, Featuring Madge Evans. Produced by Peerless, Under the Direction of Harley Knoles and Released by World.

The Players.—Madge Evans, Pinna Nesbit, Nellie Anderson, Jack Drummer, James Davis, Charles Hartley, Patrick Foy, Richard Clark, Harry Bartlett, Nora Cecil, Maxine Elliott Hicks, Ivan Dobbin and Sheridan Tansy.

POINTS OF INTEREST

The simple human appeal of the story, which is founded on a popular theme. The acting of Madge Evans in the name part.

Although the story of "The Little Duchess" is not marked by any special originality, its theme has always been liked and it undoubtedly always will be. It recounts the career of a little child raised in poverty, who finally comes into her own when it is found that she is the granddaughter of an earl, who, when the girl's mother dies, decides to take care of her. For the latter part of his life this man has been a consummate grouch, but the child's personality brings so much sunshine into his empty existence that he soon changes his disposition. A considerable amount of interest is added by the plot of some schemers who attempt to prove that it is their own daughter who is the earl's grandchild.

Madge Evans gives a performance of the little Duchess that is quite remarkable. Her display of acting ability for one so young that is a delight to watch, always conveying her points to the audience with very few instances of overemphasis, which is frequently prominent in child prodigies. She contributes a great measure of the appeal by securing the sympathy of the spectator from the very beginning with her pleasing and childish personality. Jack Drummer makes a reasonable characterization of the grouchy old earl. The balance of the cast, which is large, give clean-cut performances.

The direction for the most part, is very well done. The difficulty of making settings impressive of great wealth, with the liveried butlers, enormous rooms and the large amount of furniture which are all necessary in this story, has been accomplished with good taste. What action is necessary to the unfolding of the plot moves smoothly, save for a few instances where the continuity is somewhat broken, but these are so infrequent that they do not seriously interrupt the story. In the final reel there occurs a reasonable climax only to be followed by a hundred feet or so dealing with the discovery of some skeletons, which is rather gruesome and then another climax. The lightings are effective and the photography is clear throughout.

"The Little Duchess" will prove successful in the average house. Also little Madge Evans will make the picture enjoyable to the children in an audience.

F. T.

"MARY JANE'S PA"

Five-part Drama Adapted from the play by Edith Ellis. Produced by Vitagraph Under the Direction of William Earle. Featuring Mildred Manning and Marc Macdermott.

The Players.—Marc Macdermott, Mildred Manning, Eulalie Jensen, Emmet King, Clio Ayres, William Dunn, Mary Maurics, Tempier Baze, Edward Elias.

POINTS OF INTEREST

A delightful little photo-drama of a rural community adapted from a successful play. A series of scenes in a picturesque village, including a country newspaper office.

"Mary Jane's Pa" already known to theater-goers as a charming and amusing stage comedy, has lost none of its human interest in this screen version. Its quaint philosophy and shrewd humor have been combined with additional touches of strictly screen action and the result is a very interesting study of life in a rural community. The eccentric hero, who has the distinction of being Mary Jane's Pa, is most sympathetically presented by Marc Macdermott, who makes him a sort of beloved vagabond with a cloud of mystery about his personality, which is not dispelled until the last reel. Mildred Manning, though a trifle mature in appearance for the role of Mary Jane, gave, nevertheless, a sympathetic and appealing interpretation of the little girl's personality. All of the types that make up a village community are presented with naturalness and simplicity and without the slightest touch of burlesque, which so often mars a picture of this kind. In spots the theme tends to drag—it is the type of story that could be told far more artistically in four reels and makes one regret the necessity for the inevitable five reel in feature films.

Many in the audience will be familiar with the story of the lonely Mary Jane, who broods over the mysterious absence of her "pa" until she discovers him in the person of the genial hired man whom

she has already learned to love. The rather slight screen plot has been enlivened by several mob scenes, in which a printing shop is wrecked, and the hero barely saved from lynching.

The popularity of the play on the legitimate stage has given additional advertising value to the title.

A. G. S.

"DOWN TO EARTH"

Five-Reel Comedy Featuring Douglas Fairbanks. Produced by Arctcraft Under the Direction of John Emerson and Released by Arctcraft.

The Players.—Douglas Fairbanks, Elsie Percy, Gustave von Seyffertitz, Charles P. McHugh, Charles Gerrard, William H. Keith, Ruth Allen, Fred Goodwin, Florence Mayon, Herbert Standing, David Proter, and Bull Montana.

POINTS OF INTEREST

Douglas Fairbanks plus an original story, plus a good cast that is allowed free rein plus the usual fine direction.

Comparisons are generally odious, as we learned in the third or fourth readers, but it may be permissible to state that the latest Fairbanks picture is one of the best that that gentleman has appeared in. While

tion to exhibitors, nor is any advertising advice necessary. The producers have made a wise move in eliminating Fairbanks' stunts, as the next picture he does them in will be the more enjoyable to his followers, which include about 100,000,000 persons in the United States alone.

F. T.

"IRIS"

Five-Part Drama Adapted from the Play by Sir Arthur Pinero. Featuring Alma Taylor. Released by Pathe.

The Players.—Alma Taylor, Henry Ainley, Stuart Roma.

POINTS OF INTEREST

An interesting screen version of a well-known English play. The charming personality and acting of Alma Taylor in the title role. Delightful scenes in mountains of Scotland.

This screen version of "Iris" has been effectively and appropriately produced by an English film company with one of their most charming and accomplished screen actresses in the title role. The original drama caused more or less discussion when Virginia Harned created the role in this country several years ago and the title will retain all of the advertising value gained through



MADGE EVANS IN "THE LITTLE DUCHESS." Charming Story of Child Life Made by Peerless-World.

comparing "Down to Earth" with former productions it might be well to mention that there are very few of the stunts in it that audiences have come to expect. Only those people who demand that the athletic actor shinning up the side of a house, or jump from the top of it, or some other feat, will be disappointed, but the producers have looked to his off-cited personality to hold the interest, which is like using the Rock of Gibraltar for the foundation of a house. "Down to Earth" is a "chuckle" picture. You are bound to settle back in your seat and chuckle for five reels, occasionally breaking into a hearty laugh, and its good humor is infectious.

The ground plan of the plot, if it can be called such, was written by Anita Loos from a story dashed off in an idle moment by Mr. Fairbanks himself, and she has built an entirely satisfactory scenario. Her titles and the characters' names increase the humor of the thing. The idea of an exuberantly healthy young man who kidnaps a sanitarium full of hypochondriacs and places them on a supposedly desert island to take nature's own cure, is easy material for a writer with Miss Loos's ability. Incidentally, of course, the young man convinces a certain young lady, who had been hitting the high spots, that the normal life is the only life and that he is the only one she should share it with. The incidents leading up to her realization of this form the basis of the picture.

One of the enjoyable features is that the complete cast is allowed to do more than is usual. Each one of the hypochondriacs has quite a conspicuous part. Gustave von Seyffertitz, well known on the speaking stage, makes his screen debut in the role of Dr. Jollyem, but no one would realize it was a first camera performance. John Emerson's direction brings out the humor of each situation and no detail contributing to atmosphere is lacking.

"Down to Earth" needs no recommenda-

its success. In many ways the situations suggest those in "The Easiest Way," although the Pinero version of this same theme is far more sentimental than that of Walter's and, therefore, more suited to screen adaptation.

"Iris" tells the story of a woman's struggle to remain true to an idealistic love in the face of desperate poverty. Iris is a lovely but fragile English woman, who, in spite of her love of luxury has plighted her troth to a poor man, now working out his fortune in Canada. At the moment when her struggle with poverty becomes intolerable, an old lover appears and offers her everything that money can buy on condition that she abandon her betrothed for him. She succumbs to the temptation and allows him to establish her in a luxurious apartment, where her fiancé finds her when he returns to claim his bride. After a savage scene in the apartment, the young man's fury turns to compassionate love and he takes the repentant Iris back to Canada, where they agree to forget the past.

The play was excellently acted with the principals showing sympathetic and artistic understanding of their respective roles. In the direction and atmosphere you observe a thousand indefinable touches which stamp the film as distinctively English and therefore peculiarly appropriate for the story. A series of scenes taken in the hills of Scotland gives a very beautiful background for a "banks-and-braes" romance. The foreign background and direction adds an unusual feature to the play, which has its popular appeal as well in its theme and emotional acting.

A. G. S.

In the eighty-first release of the Paramount-Bray Pictograph, the "magazine on the screen," the Bray Studios, Inc., producers of this popular release, will show Paramount theater patrons how New York's millions enjoy themselves in the greatest playground in the world, Coney Island.

"THE VARMINT"

Five-Part Comedy Adapted from Owen Johnson's Novel. Featuring Jack Pickford, Louise Huff and Theodore Roberts. Produced by Famous Players Under the Direction of William D. Taylor. Released by Paramount.

The Players.—Jack Pickford, Theodore Roberts, Louise Huff, Henry Maivern, Ben Buslow, Milton Schumann, Maurice Kessell, Mansfield Stanley, Miriam Comer, Ed. Sedgwick.

POINTS OF INTEREST

Three popular screen stars in one of the Owen Johnson "prep-school" stories. The hilarious atmosphere on the campus and in the classrooms of a boy's school.

The adventures of the irrepressible "Stover," which were first published in the *Saturday Evening Post* have been transferred to the screen with all the humor and vim that made them popular as a magazine series. It would be difficult to find three types more perfectly adapted to the principal characters in the story than those selected for this play for we have Jack Pickford as the inimitable "varmint," Louise Huff as the winsome college widow and Theodore Roberts as the lovable old Latin professor, classically known as "the Roman." While the plot of the story is a mere thread, the play could never be said to lack action for the very appearance of Stover on the campus is a signal for the hilarious escapades that belong only to prep-school life. A delightful girl and boy romance runs as a counter plot to the boarding-school action and creates a role for Louise Huff, which she fills in her demure and engaging manner. The play ends with a very realistic baseball game in which Stover scores a touchdown, thereby achieving the enthusiastic devotion of the entire school and the shy promise of his dainty little sweetheart.

Exhibitors should make the most of the advertising value in the title of this extremely popular story and the unusual combination of three prominent screen stars.

A. G. S.

"GOLDEN RULE KATE"

Five-Part Drama by Monte M. Katterjohn. Featuring Louise Glaum. Produced by Triangle Under the Direction of Reginald Barker.

The Players.—Louise Glaum, William Conklin, Jack Richardson, Mildred Harris, Jack Gilbert, J. P. Lockney, Gertrude Claire, H. Milton Ross, Josephine Headley.

POINTS OF INTEREST

A pious story of the dance hall girl's reformation through the influence of the mining camp parson. The picturesque atmosphere of the mining camp and sagebrush country.

"Golden Rule Kate" is another pulpit-and-dance-hall romance—a combination which always has dramatic possibilities. In this case, the heroine is the proprietor of a notorious saloon and roadhouse known as the "Red Light," although a noble woman at heart. A young minister sets up opposition to her dance hall in a church across the street and the girl is so deeply moved by his sermons that she agrees to close up her establishment until she is led to believe that the minister has betrayed her young sister in whom all her better hopes were centered. Whereupon, she throws the house wide open again and starts a vigorous campaign against the church until the death of the villain reveals the fact that the minister was guiltless and has loved her alone from the first.

Louise Glaum always does this sort of thing very well and in this case never loses the sympathy of the audience even in the most hectic phases of her career. The remaining characters were excellently acted, although the parson seemed a bit more sanctimonious than was really necessary, especially as he showed a suspicious familiarity with the best methods of mixing cocktails. The dance hall scenes were vividly reproduced and the entire action had the ease of skillful direction.

The artistic work of Louise Glaum and the picturesque background and atmosphere serve to cover up the somewhat obvious bits in the story and give it an undeniable appeal to the average audience.

A. G. S.

"MIDNIGHT MAN"

Five-Part Drama, Produced by Universal, Under the Direction of Elmer Clifton, and Released as a Buttery Feature.

The Players.—Jack Mulhall, Ann Kropp, Al McQuarrie, Uard Lambert, Hal Wilson and Wilbur Higby.

POINTS OF INTEREST

The appeal that is embodied in the reformation of a crook. All parts are played for their full value.

Although the story of "Midnight Man" principally concerns the career of a young inventor who is perfecting a burglar-proof (Continued on page 10)

NAT'L ASSOCIATION MEMBERSHIP INCREASING

Applications Received for Places in the Various Divisions— Distributors' Class Nearing 100 Per Cent

The busy days of the past few weeks at the National Association of the Motion Picture Industry, which have been intermingled with annual meetings of the members, board of directors meetings and many important conferences pertaining to the activities of the War Co-operation Committee, have not prevented the membership work from progressing favorably.

Recent applications for membership in the producers' class include the following: Selig Polyscope Company, of Chicago, Ill., to be represented by William N. Selig; Pathe Exchange, Inc., to be represented by J. A. Berst; Norma Talmage Film Corporation, to be represented by Joseph M. Schenck, and The Bray Studios, Inc., to be represented by John R. Bray.

The Inter-Ocean Film Corporation has filed application for membership as exporters of motion pictures, creating a new classification which will be acted upon at the forthcoming meeting of the board of directors.

New additions to the distributors' class are expected within a fortnight, and if the

applications are received as anticipated, this important division of the association will be practically 100 per cent. from a membership standpoint.

Inquiries recently received at the offices of the Association, in the Times Building, from supply and equipment companies, would indicate that several concerns are giving consideration to joining Class 3, which now includes nearly a score of some of the most important companies engaged in this branch of the motion picture business.

New recruits are being added to the ranks of the general division through applications for individual memberships. During the past week the officials and staff members of the Motion Picture News filed the following applications: E. Kendall Gillett, H. A. Wycokoff, Robert Welch, George Gould, Frances Klein, J. S. Judd, and William McCormack. Individual memberships were also received from Harry A. Nadel, Ralph A. Kohn, and Allen Kander, and an appeal will be made to every company member to enroll their officials and employees as members of the general division.

PHOTOPLAY REVIEWS

(Continued from page 18)

lock for the safe manufactured by his father, and his love affair that runs along at the same time, the interest automatically centers on the reformation of a crook. This man, one of the cleverest safe crackers, a la Jimmy Valentine, in the country, proves that the inventor's new lock is not perfect by opening it with ease in the dead of one pleasant night and extracting for his own use the contents of the safe. The young lock-maker decides that the burglar would be valuable in the factory, which he turns out to be, at the same time remaining honest. Together they construct a real thief-proof contrivance.

The plot is a bit too thin to fill five reels and consequently many side issues have been introduced and some of the scenes are drawn out. Three-quarters of the way through the picture the climax becomes perfectly obvious and a spectator's interest just naturally ceases to be quite as close. The blame for this must not be placed on the shoulders of the director, as he has made a valiant effort with the material he had in hand. He has established a good crook atmosphere in some of the scenes, and the incidents that have dramatic action are well directed.

Also, the actors have done what they could with rubber stamp parts. Al McQuarrie should be complimented for his performance of the El, the safe cracker. He immediately clinches the sympathy.

"Midnight Man" will go in the cheaper class house. Judicious advertising will contain the mention that it is a crook play, with the popular reformation at the end.

F. T.



LEW FIELDS.
Making Laughs for Selig Film.

"THINK IT OVER"

Five-Part Drama Written and Directed by Herbert Blache. Produced by U. S. Amusement and Released Aug. 13 by Art Dramas, Inc.

The Players—Catherine Calvert, Richard Tucker, A. Lloyd Lack, Eugene Borden, Augustus Burmeister.

POINTS OF INTEREST

An interesting little story abounding in human interest. Delightful work of Catherine Calvert in the role of a young heiress.

"Think It Over" is a guardian and ward romance with plenty of comedy to lighten the trials of the heroine. While the plot is anything but original, it is developed so skilfully that the audience will welcome the familiar situations with enjoyment. The story revolves around the adventures of a young heiress whose unscrupulous guardian is trying to force her into a marriage with his son and thus gain possession of her property. The girl has fled to a friend of her mother's, who does his best to thwart the schemes of the wicked guardian, but finds the net growing closer and closer because of their legal claims. Just as the situation looks blackest, the young heroine makes the amazing discovery that she can dissolve the guardianship by marriage. This she confides to her erstwhile platonic friend, who is overjoyed at this solution of all their difficulties.

Catherine Calvert plays the role of the inventive young heiress with refreshing simplicity and charm and Richard Tucker made the character of the middle-aged lover exceedingly natural and sympathetic. The direction brings out the best points of the story and makes the most of the struggle of youth against the tyranny of old age. The setting and general cast was adequate.

As a simple little love story with plenty of action and sentimental complications, this play should have a direct appeal to the average audience.

A. G. S.

"THE SHOW-DOWN"

Five-Part Drama Featuring Myrtle Gonzalez and George Hernandez. Produced by Bluebird Under the Direction of Lynn F. Reynolds and Released Aug. 6.

The Players—Myrtle Gonzalez, George Hernandez, Arthur Hoyt, George Chesebro, Edward Cecil and Jean Hersholt.

POINTS OF INTEREST

Capable acting clearly defines the change in temperaments of three men when they are placed under the stress of privation.

The title of "The Show-Down" is a one-word explanation of the theme of the picture. The beginning of the story shows the outward natures of four men who, when circumstances compel them to reveal their real selves, disclose a reverse of that shown to the world at large. In the first place, John Benson is shown to be a selfish and inconsiderate millionaire; the world thinks Oliver North a kindly philanthropist, unselfish and charitable; Langdon Crane an example of bravery and Robert Curtis a wealthy idler of no particular merits; but when they are marooned on an island in mid-ocean and are brought face to face with realities the dormant true self comes to the surface in each case.

John Benson's real personality is shown to be kindly and considerate under the gruff exterior, North's meanness and smallness is brought to light, Crane turns out to be a coward and a slacker when it comes to working and Curtis develops into a dynamo of activity. His strength and consideration of others prompts Lydia Benson, who is also one of the castaways, to fall in love with him, and when the party is finally rescued and they are on home soil again they are married.

The action moves rather slowly at times, but the acting of the four players representing the aforementioned types, holds the interest of the spectators. They inject considerable material into their parts not placed there by the author. Myrtle Gonzalez makes an extremely attractive heroine and she acts her role, which does not call for especial endeavors, with much charm. The director has made a carefully staged production and he has supplied the deficiency in action with thoroughly entertaining incidents, irrespective of the fact that he has done a great deal in establishing the pay-

chology of the theme. The scenes on the desert island fill the eye.

"The Show-Down" is a good feature for an average house. The story of man's nature turned inside out has popular appeal, and its interpretation by the capable company increases the interest.

F. T.

"THE SPY"

Six-Part Drama, Written by George Bronson Howard and Featuring Dustin Farnum. Produced by Fox, Under the Direction of Richard Stanton and Released as a William Fox Special.

The Players—Dustin Farnum, Winifred Kingston, William Burruss, Charles Clary, Howard Gaye and William E. Lowry.

POINTS OF INTEREST

Exceptionally gripping story that has the added advantage of timeliness. The acting leaves nothing to be desired.

Before going into a review of the picture itself it might be well to consider first its box office value, which on coming away from the private showing at the Globe Theater last week, stood out in the minds of a great many of those present and played a large part in the lobby conversation. It seems that the consensus of opinion was that the picture would be a money maker for any exhibitor and it undoubtedly could play an extended engagement in some communities.

The principal reason for its ability to draw, lies in the fact that the story hinges on a topic that is especially timely at this stage of the game—German secret agents in America. And not only that, but George Bronson Howard, the author, has written a tale that does not permit a moment's laxity in attention. It concerns the recruiting of Mark Quaintance, a wealthy idler, into the secret service of the United States immediately previous to the declaration of war by this country. He is commissioned to secure the list of German spies working in America from the authorities of the hated Prussian military system in Berlin. In receiving the commission he is told that no sacrifice is too great. One of the German spies who is delegated to stop him from getting the list is an attractive young woman, who sails on the same steamer with him. Not many days out they find they are in love with each other, but the man does not know the mission of the woman. The love she bears him prompts her to renounce her country and help Quaintance in his successful hunt for the spy list, and when he is surprised in the act of stealing the paper it is she who carries it to the American Ambassador. Subsequently they pay the spy penalty—death—together.

Considerable credit must be given the Fox Company for keeping the climax logical, with the danger of displeasing those people who demand a happy ending. There is no reasonable escape for the pair and anything else would have appeared absurd. Not long before the climax there is one incident that could be considerably shortened without any harm to the picture. The scene of the Germans torturing the man is far too realistic to be given at such length. It is harrowing to too great an extent. Outside of this one outstanding fault, the direction is all that could be desired. Atmosphere has been established and retained and the action moves swiftly and evenly.

Dustin Farnum, in the role of Mark Quaintance, gives a performance that is artistic and convincing to say the least. Winifred Kingston is fine as Greta Holts, the German spy who turns American, and the ominousness of the Prussian secret service chief is driven home by William Burruss.

"The Spy" is a silent song of hate. It inspires patriotism and points out that no sacrifice is too great in the service against our enemy. Its timeliness, outside its many other good features, should prompt an exhibitor to book it. The names of George Bronson Howard as author, and Dustin Farnum as star, will draw people into any theater, and when they leave the picture will be advertised by word of mouth.

F. T.

"A DOG IN THE MANGER"

Two-Reel Farce-Comedy Taken from Charles Hoyt's Play. Produced by Selig Under the Direction of J. A. Richmond and Released by K.E.S.E.

The Players—William Fables, James Harris, Amy Dennis, Edgar Murray, Sr., Fred Eckart and James West.

POINTS OF INTEREST

One of a series based on widely-known comedies of the past generation. Good slapstick comedy.

Although "A Dog in the Manger" is not an absolutely faithful adaptation of the farce of the same name written by Charles Hoyt, the ground plan is there. If the original performers accomplished the feats the motion picture actors do in the version, a waiting ambulance would be the usual sight near the stage door of the theater at which it was playing. The picture is rough to an extreme and most of the laughs are derived from this method, while the rest come from humorous situations. There is nothing vulgar about it.

"A Dog in the Manger" has practically no story, the picture being composed of fragmentary incidents that depict the adventures of two bogus inventors, who, when they are pursued by the police, obtain positions as help in a summer hotel. The direction of the scenes shows careful work in the planning of effects and several novel bits of business are introduced. The cast, which is headed by William Fables and James Harris, is well chosen.

"A Dog in the Manger" is an excellent comedy to follow a dramatic feature and it has the advertising value of Charles Hoyt's name.

F. T.



JACKIE SAUNDERS,
"Bab The Fixer."—Mutual.

CONQUEST PICTURES PROGRAM No. 4

Seven Reels, Consisting of a Three-Reel Feature, Two-Part Picture and Short Subjects. Produced by Edison and Released by K. E. S. E.

POINTS OF INTEREST

A collective program for all ages. The feature while appealing especially to the boy, also has a strong appeal to his father and mother because of its human quality. The educational value of the short subjects.

The fourth Conquest program includes a list of material that is interesting to photoplay lovers of all ages. The collection consists of "The Half-Back," a three-reel feature; "The Boy Who Cried Wolf," two reels in length; "Playing in Florida," "Crystals in Formation," "Joy Riders of the Sea," and "In Love's Laboratory," five hundred feet each.

"The Half-Back" is an adaptation of Ralph Henry Barbour's book that has been read by nearly every American boy. It recounts the career of Joe March, a poor boy, during one of the years he spent at a fashionable boarding school. Through the conspiracy of an unconscious schoolmate he is temporarily suspended from athletics. It happens that he is invaluable to the football team and he is needed to save his school from defeat at the hands of a rival institution, but the authorities do not allow him to play. During the last half of the game the plot against him is cleared up and he receives quick permission to get in the battle. He wins for his team. Yale Ross in the role of Joe March, displays ability as well as being an absolutely correct type. The other members of the company, mostly youths, are good. The direction is adequate.

The two-reel picture, "The Boy Who Cried Wolf," based on a story written by the late Richard Harding Davis, was previously reviewed by THE MIRROR. It deals with a boy scout who is over-ambitious to catch spies in this country, and when he finally does locate one, nobody will believe him because of his previous mistakes.

"Playing in Florida" points out the entertainment features of this State in a most attractive manner. Quite a remarkable piece of camera work occurs in one of the scenes, when Palm Beach is photographed from an aeroplane with another immediately before it, both traveling very rapidly. "Crystals in Formation" is an instructive and scientific exposition of the formation of crystals. "Joy Riders of the Sea" shows the training of the shark-eater, one of the most remarkable of tropical fish, to catch turtles, whereas "In Love's Laboratory" is the humorous story of one Jimmy Burton, who spends his time and other people's money playing with matches.

The Conquest programs will prove popular in community theaters. Any house playing matinee performances cannot go wrong in booking them.

F. T.

UNIVERSAL VERDICT

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CONCERNING CABANNE CONTRACT

The fact that the contract between Metro Corporation and Director William Christy Cabanne expires on Sept. 1, has only just become known in motion picture circles, and naturally much speculation is being indulged in as to the future plans of the director, who was, until his engagement with Metro, chief of staff to D. W. Griffith and has to his credit over three hundred screen successes.

Mr. Cabanne refused to discuss the question of a renewed contract, but promised to make an announcement very shortly. It is known to his intimates that he has long cherished a desire to produce feature pictures on his own account—as he possesses a thorough knowledge of the whole motion picture business. It is also known that he has been in receipt of offers from various prominent men in the industry to finance and place him at the head of his own company on a proposition of State rights.

CHANGES IN WEST COAST STUDIOS

Preparations for Fall Releases Bring Unusual Activity in California—Players Make New Connections

BY MABEL CONDON

LOS ANGELES, CAL. (Special).—Mary Pickford has begun work on "The Little Princess" production.

William Hart's sister, Mary Hart, has her back in a plaster cast owing to injuries received in an automobile trip a few Sundays ago. Jesse L. Lasky has forsaken the cool nights of California for the warmer ones of New York.

Marguerite Skirvin, who co-starred last year with Lionel Barrymore on the Metro program, and formerly a member of the Famous Players and World companies, is a several days' visitor in Los Angeles. So well does Miss Skirvin like the western film center that she is returning to New York this week to take care of some business affairs that demand her attention, after which she plans returning to the coast for the winter.

Peter Schmidt and Peter Milne have begun their return trip east, with expressed regrets on the part of each that they could not remain in California.

One of the attendants at the Horsley-Bostock Zoo was attacked by two lions on Sunday, August 5, and among those who came to the successful rescue was Studio Manager Norman Manning. The attendant's arm was in danger of amputation, but it is thought that this can be avoided.

Crane Wilbur Returns

Mr. and Mrs. Crane Wilbur and Director and Mrs. Lorimer Johnston are back from a five-days' tour of northern California. Incidentally, work on the fifth Wilbur-Art Dramas release has begun, with Juanita Hansen playing opposite Mr. Wilbur.

Studio Manager W. B. Smith of the Hollywood Vitaphone plant has recovered from a ten-days' hospital illness.

David Smith, another of the famed four Smith Brothers of film note, is completing the production of a second O. Henry story sent to the Western Studio.

The Mena Film Company named August 13 as the day for the beginning of the production of a big picture under Howard Gaye's direction. G. C. Driscoll is manager of the Los Angeles plant which will house this production.

Eugene V. Lewis, for eighteen months scenario editor at Universal City, is the newest addition to the Paralta scenario staff. His first work for this company is the picture of C. Hayden Talbot's play "Oh, Gee!" Simultaneously with his taking up his new duties at Paralta, Mr. Lewis has moved his family into the nine-room colonial bungalow he has just had built in the Echo Park district.

Stiles Dickinson's just-completed portrait of Geraldine Farrar was enthusiastically O. K'd by the Lasky officials and sent on its way to New York, where it will be used as the model for lithographs.

Ruth Roland is again amongst us, having just returned from New York and a completed feature-picture there.

Walter MacNamara has removed his clever self and his typewriter over to the Triangle-Keystone Studio where, 'tis said, he turns out a comedy a day, synopsis and continuity both. "When in doubt, consult MacNamara," is the slogan that has followed him to his Triangle activities.

Neil Shipman was hostess at a "Kid Kabaret" given in honor of her niece one day last week at Miss Shipman's home in South Pasadena.

Director and Lead

William Duncan has begun work as director and lead on a new Wolfville feature story at the Vitaphone Hollywood plant. As usual, Carol Holloway plays opposite Mr. Duncan.

Carol Holloway, by the way, has signed a two-years' contract with the Vitaphone Company and with at least a two-years' residence in California ahead of her has ordered her household goods shipped from New York and is preparing to stay for a while.

The echo of a wild rushing through New York's Central Park at one in the morning by an, at all other times, sedate editor of a motion picture magazine, has reached Los Angeles. Said editor is Gerald C. Duffy of Picture-Play Magazine and the aforementioned ride was by way of his celebrating the completion of the last word of the 30,800 in the six-episode story Mr. Duffy has made of "The Fighting Trail" serial, a forthcoming Vitaphone-V-L-R-E release. William Duncan and Carol Holloway are the principal characters in this serial, which was directed by Mr. Duncan.

Lloyd Ingraham continues in his rapid-director career at the American Film Studio at Santa Barbara. He is beginning the third Mary Miles Minter picture at that studio.

Mary Pickford and Bessie Love had an informal meeting one day last week. Neither had met the other previously and both were interested in knowing which was the taller. With Marshall Neilan as referee they stood back to back, and the truthful Mr. Neilan had to confess that Bessie was all of a quarter of an inch taller than Mary.

With Mary Anderson

Alfred Whitman is the leading man who will be seen with Mary Anderson in forthcoming features made at the Vitaphone Hollywood plant. Mr. Whitman is taking

the title role in the current production, "The Red Prince," being directed by William Wolbert.

Captain Leslie T. Peacocke introduced a new comedian to the screen last week in two comedies made by him and entitled "Intolerants" or "The Mother-in-Law" and "Hop Scotch." Harry Cruch is the name of the man featured in both pictures, but none of our known screen comedians need fear for their laurels.

The Torsadors held a Beefsteak Dinner Saturday night. Frederick Palmer arranged the event, which was largely attended by both the writing and acting force of the Los Angeles film colony.

Bessie Buslow, the boy of the Lasky-Farrar company, has been loaned to Oliver Morosco for the Los Angeles showing of his newest play, "Just a Suggestion."

Directors Raymond B. West and Reginald Barker, plus Clara Williams and Rhea Mitchell, are the newest additions to the Paralta producing force, which wends a happy daily existence under the studio management of Robert T. Kane.

Work on William Russell's newest production, "The Sea Captain," by C. T. Day, was held up for two days last week owing to the injury of Mr. Russell's leg, the hurt being sustained in some of the strenuous sea scenes.

Theda Bara is credited with a remarkable display of nerve in a recent scene in the big Fox spectacle, "Cleopatra." A lion, which had allowed no one else to approach it, became a plaything for Miss Bara immediately upon the latter's entering the set.

Mistaken for Spies

It sounds incredible, but Eddie Lyons and Lee Moran were mistaken for spies while en route back to Universal City from the Convention of Chicago. 'Tis said it took considerable telegraphing on the part of the comedians and the general passenger agent of the road before their alibis were proved.

Carmel Myers is being featured in Director Harry Solter's new Universal story, "The Dyanat," which story was written by J. Grubb Alexander and Fred Myton. Jack Conn, editor of the Universal Animated Weekly, was a visitor at Universal City last week.

Herbert Rawlinson and Brownie Vernon are being featured in Elmer Clifton's production, "It's Up to You."

George Ovey of the Horsley Studio wears his left arm in a sling owing to an injury received in a "stunt" jump.

C. B. DeMille has taken his Farrar company to the Yosemite for the taking of three scenes in the Farrar production.

Theodore Kosloff, the noted Russian dancer, is appearing in the Farrar production.

Florence Vidor has been made a stock member of the Lasky Company.

Producing Manager Fred J. Balaschofer is in the midst of the big production, "Paradise Garden," which stars Harold Lockwood.

Hal Cooley, Gretchen Lederer, Rena Rogers and George Hupp are the principal players with little Zoe Rae in the five-reel photoplay "The Cricket," under Elsie Jane Wilson's director at Universal City.

Bert Bracken is the newest director on the Fox lot.

Harry Caulfield, manager of the Garrick Theatre, booked the Hart release, "On the Night Stage." This old picture brought as large an attendance as any of Hart's new ones. In the Hart cast and supporting Hart, Robert Edison and Rhea Mitchell, appeared Gladys Brockwell, with Louise Giam and "Shorty" Hamilton doing atmosphere.

Henry McBae has a new horse, "Captain," which he rides around the Universal ranch while superintending work (or whatever it is he does when he rides around).

Directing Eddie Lyons

Harry Edwards is directing Eddie Lyons and Leo Moran, in their first comedy since their return from the Convention at Chicago. Two extra property men have been added to the company to execute Mr. Edwards' orders, which are coming thick and fast. Mr. Edwards has an effective sign on his office door—Automobile Dealers Selling Advance Models of 1918 Vintage See Me After January 1, 1918.

Henry Murdoch, formerly of the Kalem Company, where he played in his Hopkins comedies and later in Ham comedies, has joined the Universal forces and will appear in William Benadine's next picture.

Anita King arrived July 31 from New York and Chicago. Miss King's return was hastened by many telegraphic messages, regarding a very attractive offer here, which will be announced as a new affiliation within a few days.

Kenneth Harlan is playing opposite Rosemary Theaby in her first release for Universal, which is being produced at the Universal California studios.

Norman Kesser is playing the leading part in Mary Pickford's story, "The Little Princess," under the direction of Marshall Neilan. Upon completion of this picture Mr. Kesser will return to the Paralta Company where he recently played opposite Miss Barriscale. This will be his last engagement before leaving for New York City to join his regiment.

LASKY ENTHUSIASTIC ABOUT PRODUCTIONS

Five Distinct Organizations on West Coast at Work on Elaborate Photoplays—Farrar Picture Nearly Ready

Jesse L. Lasky arrived in New York last week from his semi-annual tour of the Pacific Coast, and discussed the producing situation as he found it at the West Coast studios of the Famous Players-Lasky Company. The last time that he visited the coast the producing activities of the corporation embraced only the Lasky and Morosco studios at Hollywood and Los Angeles, respectively. To-day California is literally dotted with the headquarters of independent producers who are at work preparing photoplays for distribution through the gigantic concern.

With the Lasky and Morosco studios both being enlarged to accommodate the vastly augmented producing schedule of Paramount and Artcraft, there are also the studios of Thomas H. Ince being utilized to their capacity in the production of Ince pictures for Paramount and Artcraft. At Edendale, Mack Sennett is already hard at work completing his first Paramount-Mack Sennett comedies.

Individuality Preserved

"The amazing fact about all this vast producing activity," said Mr. Lasky, "lies not so much in its wide extent, but rather in the remarkable situation represented by the individual activities of a number of great directors who are all engaged in preparing their best product for release by the one great institution. The individuality of Thomas H. Ince has full sway in every detail of production in the photoplays which bear his name. At the same time Mack Sennett is not bound by any restrictions whatever in preparing his comedies for distribution.

"As announced, Cecil B. De Mille is going to produce four photoplays under his own name. These will be independent in every sense. The subject matter of these four productions which will be adaptations of great plays and novels of world-wide repute. Mr. De Mille's plans comprise some startling innovations in the production of photoplay spectacles.

"Furthermore, we have the independent organizations of Mary Pickford and Douglas Fairbanks, complete in themselves, which are already hard at work. William S. Hart has surrounded himself with a distinguished organization, in the midst of preparation for his first Artcraft production, under the personal supervision of Mr. Ince.

Five Distinct Organizations at Work

"So you see, we have five totally distinct and independent organizations on the coast already at work, each one guided by its in-

dividual genius and developing its own individuality to the fullest extent. This is a highly important factor in the future success of the Famous Players-Lasky, because it guarantees the fact that productions which we will release will embrace a wide range and will be as totally different and possess as much individuality as though they had been productions which were bought by us in the open market. This will furnish the exhibitor with extremely varied and diversified entertainment for his home.

"Meanwhile the productions which are already completed, or are under way, with the various stars at the Hollywood and Los Angeles plants have filled me with enthusiasm.

"While I was visiting the studio, Cecil B. De Mille was putting the finishing touches on the first of the Farrar productions for this season, 'The Woman That God Forgot.' I do not hesitate to say that the settings which were constructed at the Lasky ranch for this picture will mark a new era in elaborateness, and I believe that this picture will far excel in achievement and popularity anything which Farrar has done before.

Pickford in 'Huckleberry Finn.'

"Jack Pickford is completing an adaptation of Mark Twain's 'Tom Sawyer,' and we have already laid out a schedule of productions for him which is unprecedented in quality and popularity. Following 'Tom Sawyer,' he will star in another Mark Twain classic, 'Huckleberry Finn,' which will be followed by 'Mile a Minute Kendall,' and 'Bunker Bean,' two plays which were seen in New York last season.

"Julian Eltinge in 'The Countess Charming,' will be a double attraction. Sessue Hayakawa was completing an adaptation of Wallace Irwin's 'Hashimura Togo' when I arrived and I had the pleasure of seeing the finished product before I left. When I visited the Morosco studio, Vivian Martin was engaged upon a production which will not be scheduled for release until the Autumn. Miss Martin is more delightful than ever in her new picture.

"I was particularly pleased that the arrival of Frank E. Woods occurred almost simultaneously with my own. Mr. Woods, who was D. W. Griffith's right hand man, has been engaged as a supervisor of productions in the Morosco and Lasky studios—a position similar to that which he held with Mr. Griffith—and I was delighted at the manner in which Mr. Woods took hold upon his arrival and with the intimate knowledge of production detail which he displayed."

IMPROVING HOUSES FOR GOLDWYN PICTURES

Exhibitors Are Preparing to Display New Releases Under the Best Conditions

To receive the full benefit of the attention that Goldwyn Pictures are expected to command from motion picture audiences, many of the important theaters where Goldwyn productions will have their first showings are undergoing changes and renovations.

R. G. Larsen, manager of the Boston Theater, is one of the first to institute improvements in his house. The Boston Theater, with a seating capacity in excess of 3,000, has one of the largest and finest lobbies in America, reaching from Washington Street inwardly almost to the middle of the block. This lobby is being entirely done over and a type of pictorial and electrical display hitherto unknown in the industry is being installed.

In Toledo, Edward A. Zorn expresses the intention of "going dark" with his Temple Theater long enough to rent and redecorate his splendid house for the advent of Goldwyn productions.

In Newark, the Goodwin Theater is being freshened up in preparation for the show-

ing of the new releases. From a small start, Mrs. L. H. Webb's enterprise has grown until it has become a splendid amusement institution in Newark and its owner is rated as one of the country's most alert exhibitors.

A peculiar sentiment attaches to the signing of Sam A. Swartz, of Roswell, New Mexico, for all Goldwyn productions at his Armory Theater. Last Winter, when none of the productions had been completed and when Goldwyn's chief assets were the names of the men who own the company, Mr. Swartz sent Goldwyn his check as an advance deposit to insure his getting the pictures first in Roswell. His check was the first dollar of exhibitor money ever sent in to Goldwyn.

Mr. Swartz's and other similar checks from exhibitors were promptly returned to the senders by Samuel Goldfish, but it doubtless will interest Mr. Swartz, out in Roswell, to know that his evidence of "dollar confidence" in Goldwyn is photographed and framed in the private offices of a film company president in New York city.

VICTOR MOORE PLAY

"Summer Boarding," Another of "Family Series," Released Aug. 13

Victor Moore released on Aug. 13 his latest comedy called "Summer Boarding." It is a continuation of his "family series," written by Thomas J. Gray.

An advertisement in the Summer Resort column of a daily paper advertises "Restful Villa" at Bullem-in-the-Pines. The place seems to have everything the heart would desire, and wanting to get away from the heat of the city Moore decides to pack his family up. They soon arrive at Bullem-in-the-Pines, and after many hardships in a hack manage to reach Restful Villa. The place is everything that your heart would NOT desire, and from this moment on Moore's troubles begin. The comedian is supported by a cast of thirty.

CAMPAIGN BOOK

The new Billy West Campaign Book will be of particular interest to exhibitors. It contains a brief history of this new comedy star, and describes in detail the advertising and publicity campaign, which is being carried on for him. Exhibitors are given ideas for advertising and filling their theaters, and are shown how the King Bee Company co-operates with its subscribers.

HEEZA LIAR RETURNS

Paramount theater patrons will be delighted to learn that their beloved old friend, Col. Heeza Liar has at last been coaxed out of his temporary retirement and will appear in the eighty-first release of the Paramount-Bray Pictograph, the "magazine on the screen." It seems that the Colonel, or at least his creator, J. H. Bray, has been kept so very busy in producing Pictograph subjects, that for many months he has not found time to sit down at his drawing board, but he finally had to harken to the insistent demands of the Colonel's many thousands of friends, with the result that the animated cartoon telling of the adventures of the Colonel as a temperance lecturer resulted; and hereafter Col. Heeza Liar will appear regularly as a part of this release.

"BABY'S DIPLOMACY"

Baby Marie Osborne is the star of the Pathe Gold Rooster Play to be released, Sept. 2, "Baby's Diplomacy." In the opinion of competent critics it should rank as the best picture in which she has ever been featured. The story is one which gives her more opportunity to show her talents than any of her previous starring vehicles. With her is an excellent cast, which includes Katharine McLaren, Philo McCullough and Margaret Warner.

Pathé



Sixteen successful serials—Pathé now announces the seventeenth

The SEVEN PEARLS

WITH

MOLLIE KING AND CREIGHTON HALE

For nearly four years Pathé has been putting out serials that have unfailingly brought out the crowds and that have meant the difference between profit and loss to many an exhibitor. For nearly four years Pathé has been advertising serials in newspapers, trade papers and on bill boards to a degree that has never been equalled by any other house in the business. Pathé knows what the public wants, what kind of a story, what kind of production, what kind of a cast, for long experience, the expenditure of much money and special study have brought definite and positive knowledge, not guess work. Sixteen successful serials from Pathé prove that Pathé is giving to exhibitor and public alike what they want—to the public solid entertainment; to the Exhibitor crowds of satisfied patrons.

The SEVEN PEARLS has a great story, adventurous, romantic, thrilling; Mollie King made a big hit in 'Mystery of the Double Cross'. She has youth, beauty and talent. Creighton Hale in 'The Exploits of Elaine' and 'The Iron Claw' was a big favorite. With real feature production and with big advertising in the Hearst and many other large newspapers the exhibitor is assured not only of big interest in the serial at the start but of continued patronage for fifteen weeks.

The most successful exhibitors show Pathé serials—that's one big reason why they are successful.

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BESSIE LEARN

COMING RELEASE—FAMOUS PLAYERS
With Billie Burke in "The Mysterious Miss Terry"

GAIL KANE

American Film Co.

Santa Barbara, Cal

WORLD OPEN-AIR STUDIO POPULAR

Stars of Brady-Made Pictures Are Working in Comfort at Fort Lee

The new outdoors stage for World-Pictures Brady-Made is attracting a great deal of attention in the studio colony at Fort Lee, in addition to having drawn the inspection of several automobile loads of visitors from New York.

Curiously, the workers in the extensive plant at Fort Lee were at first averse to making use of the al fresco space provided for them, although the temperature under glass was appalling during the recent record-breaking heat period.

But the reports from members of the first company that tried the open air stage were so enthusiastic that the prejudice disappeared, and now five or six separate picture plays are being made constantly and simultaneously in this added space.

The new stage is rectangular in shape, with dimensions of sixty-five feet by one hundred and twenty-five, giving a floor area of a trifle more than 8,000 square feet. This is the largest outdoors stage in the East, and its equipment is thoroughly modern.

The foundations are a series of heavy concrete piers, which in addition to supporting the general structure sustain a series of large upright columns. From the tops of

these, strong bronze wires are strung at various angles, carrying movable overhead sheets and screens which serve as deflectors and diffusers of light.

This system works out perfectly for the elimination of undesirable shadows, enabling the cameramen to secure greatly improved values in lighting effects.

One end of this great stage closely adjoins the side of the Peerless (World) studio, so that it practically becomes a part of that structure. It was built under the supervision of Technical Director William Smart.

At present picture plays are being completed here by Kitty Gordon, Ethel Clayton, Alice Brady, Carlyle Blackwell, and Evelyn Greeley, June Elvidge, Montagu Love and Arthur Ashley, and Madge Evans.

"We are making better photoplays than ever, by the use of this stage," said Director General William A. Brady. "This is due not alone to the atmospheric conditions, which are more favorable to photography in the open than inside an enclosure, but also to the fact that everybody naturally does better work in physical comfort than under bodily distress."

SELZNICK STOCKHOLDER IN NEW FIRM

Squirrel Film Corporation Capitalized at \$100,000—Seven Other New Companies

ALBANY, N. Y. (Special).—Eight newly organized theatrical and motion picture corporations were incorporated with Secretary of State Hugo the past week. With the exception of one concern all of the companies are located in Greater New York and have a total capitalization of \$189,500.

The largest enterprise is the Squirrel Film Corporation, having a capital of \$100,000, which will engage in a general motion picture business. Lewis J. Selznick and Charles E. Lydecker of New York City are the principal stockholders.

The Motion Serial Producers, capitalized at \$50,000, has been granted a charter by the State.

The list of new firms follows:
Motion Serial Producers, Inc., New York City. To engage in the motion picture business in its various branches. Capital, \$50,000. Directors, Gustav Rosen, Harold Riegelman and W. Notman, 111 Broadway, New York City.

The Whitman Studios, Inc., New York City. Theatrical and motion pictures. Capital, \$5,000. Directors, Don L. Moore, Edward S. Moore and Florence Hampton, 140 Broadway, New York City.

The Allied Tours, New York City. To produce and exploit opera, spectacular and other stage attractions, and photoplays and

talking motion pictures. Capital, \$20,000. Directors, Abner B. Stuppel, Jacob Ginsburgh, and Harry Danziger, 1475 Broadway, New York City.

B. & K. Interests, New York City. Motion pictures and theatrical business. Capital, \$2,500. Directors, Harry A. Rosenberg, Harry Taffer and Florence Norden-schild, 19 Cedar Street, New York City.

Goldenrod Productions, Incorporated, New York City. A general motion picture business. Capital, \$2,000. Directors, Paul N. Hahn, Paul J. Dubois and F. Louise Weller, 829 Lexington Avenue, New York City.

Select Pictures Corporation, Millbrook, N. Y. Motion picture business in all of its branches. Capital, \$5,000. Directors, Elek J. Ludvig, Ralph A. Kohn and Emil E. Shauer, 485 Fifth Avenue, New York City.

The Squirrel Film Corporation, New York City. To manufacture motion picture films, lease and own theaters. Capital, \$100,000. Directors, Giuseppe De Cippico, Lewis J. Selznick and Charles E. Lydecker, 729 Seventh Avenue, New York City.

Wicklow Company, Brooklyn, N. Y. To manufacture and deal in amusement devices of various kinds. Capital, \$5,000. Directors, John J. Kelly, Anita C. Meyer and Frederick S. Martyn, 226 Linden Street, Brooklyn, N. Y. Geo. W. HERRICK.

FOLLOWING RECIPE FOR SERIAL SUCCESS

Pathe Is Profiting by Past Experience in Producing "The Seven Pearls"

Pathe's recipe for a successful serial—and the company has never issued a failure—is as follows:

A story of sustained interest that will bring audiences back for each episode; actors who not only screen well but have a following and can really act; a production that reproduces on the screen the atmosphere of the walk of life in which the players are supposed to be and an advertising campaign that brings the serial to the attention of motion picture fans.

In "The Seven Pearls," the Pathe serial to be released in September, all these details for success have been carried out. The story, written by Charles W. Goddard, who wrote "The Perils of Pauline," and collaborated with Arthur B. Reeves on the "Exploits of Elaine," is a thrilling one. It gives every opportunity for logical thrills, interesting situations, and sustained inter-

est. The actors featured in the cast are Moille King, Creighton Hale, and Leon Barry.

The production is by the Astra Film Corporation and the sets and direction are all that could be asked for in a high-priced feature. The advertising campaign planned for the "Seven Pearls" is a country-wide newspaper and publicity campaign that will make the stars in this serial and the serial itself known to all motion picture fans of the United States. The novelization of "The Seven Pearls" will appear in the Hearst papers and in addition to this, many of the other large papers will carry the story. More than three scores of big newspapers throughout the country will conduct advertising campaigns, together with publicity stories on the stars and the serial, just before release date and until near the close of the chapter photoplay.

SECURES NOTED ACTORS

Raver Engages Frank Keenan and Robert Edeson

Frank Keenan and Robert Edeson have been engaged by Harry Raver to appear in a special production of "The Public Defender," by Mayer Goldman and Frank Harris, of the New York bar. Alma Hanlon will be seen in the leading female role. A strong cast has been secured for the new Goldman-Harris story, including John Sainpolis, Florence Short, William Green, J. K. Roberts, John O'Keefe, Irving Southard, Mrs. C. M. Heaton, Harry Mack, Jane Newcombe, J. J. Turner, Robert B. Lawrence, Louis Sterna, Blanche Thode, Edith Hartman, J. J. Tanner, James Gaylor, C. A. Ellwood, John Martin, James Sullivan and many supernumeraries.

Burton King, for a long time Madame Petrova's director, will stage "The Public Defender" for Mr. Raver.

An agreement has been reached between Metro Pictures Corporation and the Oliver Morosco forces, whereby Emily Stevens will postpone her annual New York engagement and tour of the country in a stage production, until early in 1918, for the purpose of continuing in Super-Feature pictures for Metro.

IN BLACKTON PICTURE

Cast Announced for Paramount's "The World for Sale"

J. Stuart Blackton has announced the cast for his first feature production to be released through Paramount. Sir Gilbert Parker's novel, "The World for Sale," a tale of the great Northwest, written two years before the war. Mr. Blackton has assembled a cast of unusual excellence. The scenario and every detail of the production are under his personal supervision.

As already announced, work on the production has been begun somewhere in New Jersey for the exterior scenes, and Mr. Blackton's big studio in Brooklyn is now ready for the beginning of the interior scenes.

Heading the cast in the part of Ingelby is Conway Tearle, and in the part of Fleda Drude is Anna Little, both well-known players. Supporting Miss Little and Mr. Tearle is Norbert Wickl, a young Australian who spent twelve years on the European stage playing Ibsen and Shakespeare. The rest of the supporting cast of principals includes W. W. Hittner in the part of Gabriel, Crazy Thunder in the part of Tekewain, and Joe Donohue in the part of Jowett.

PATHE PROGRAM TO COMPLETE AUGUST

Pearl White in "The Fatal Ring" and "Iris" Are Leading Features

Pearl White in "The Fatal Ring," "Iris," a fine Combitone scenic, an international cartoon and scenic, and two numbers of the Hearst-Pathe News, comprise the Pathe program for the week of Aug. 26.

Pearl White stars in the eighth episode of "The Fatal Ring," entitled "The Switch in the Safe." As Pearl Standish she has been given five seconds to return the violet diamond to Carlsake. Pretending to seek it in her purse she fires her revolver at Carlsake through the purse itself and makes her escape in the resulting confusion. This opens the way for a long series of exciting incidents.

In "Iris" Alma Taylor appears. She plays the part of a wealthy widow who has many suitors, among them Maldonado, a Portuguese millionaire. Of all her suitors the one most favored and the one she truly loves is Trenwith, a poor engineer. Unable to think of giving up her life of luxury and share his poverty she accepts Maldonado, only to regret her action a little later. The ending is unexpected but pleasing.

A particularly beautiful number of the Combitone is listed on this program under the title of "Know America, Near Pike's Peak, Cal." Many magnificent scenes among the mountains are shown, and as usual, they are finely tinted.

An international scenic split with a laughable animated cartoon by one of the famous Hearst cartoonists, and the Hearst-Pathe News numbers seventy and seventy-one finish out the program.

SECOND EDITION OF ADE FABLES

Two-Reel Comedies to Be Made by the Essanay Company

Essanay announces that commencing Sept. 1, a new series of George Ade fables in slang will be issued on the General Film program. This is another step toward the recently published policy of this company to confine a greater part of its output to subjects of a comedy nature.

The first series issued about two years ago comprised only one-reel pictures, but proved so popular that this famous author has been induced to write another series. Owing to the wealth of humorous material in the present stories it has been decided to make them up in two-reel lengths. The reception with which these pictures have met, assures this new series a ready welcome. Especial attention has been given to the sub-titles, one of the strongest features of the former productions.

The first subject is entitled "The Fable of the Twelve-Cylinder Speed of the Leisure Class." George Bean and Frankie Raymond play the leading parts. The story, as the title implies, deals with the strenuous life led by those who attempt to live the easy life. A number of attractive bathing beach scenes will be shown, also the author's idea of night life in a metropolis with its dancing, cabarets and other forms of strenuous amusement.

KANE IS SELZNICK'S GENERAL MANAGER

Experienced Picture Man Will Superintend Organization of New Branches

Arthur S. Kane has been made the general manager of Lewis J. Selznick Enterprises, Inc. Mr. Kane has entered at once upon the duties of his new position and has been busy during the past week at the Selznick offices, 729 Seventh Avenue, New York. Mr. Kane will undertake the organization and opening of several new branches for Selznick interests.

The Selznick forces are getting ready for an energetic campaign in the Fall, and the new general executive is rapidly shaping his organization for the rush of business which the Selznick salesmen confidently believe will greet the release of their new productions.

Mr. Kane, during the past year and a half, has been in charge as district manager of eleven Western States, comprising the Western territory of the Arctcraft Pictures Corporation, whose Denver, Seattle and San Francisco offices he established. The amount of business which he wrote for Arctcraft Pictures while in this position established a record for the territory, and is one of the achievements to which Mr. Kane points with pride. For two years prior to this, Mr. Kane was assistant general manager of the World Film Corporation, conducting business under his own name in New York city. Mr. Kane was also the general manager of the Electric Film Company (Pathe Freres), and during the year that he was with the Pathe concern established its entire system of branch offices and exchanges.

These ventures in the East followed many years in the picture industry in the West.

Goldwyn Pictures

The Philadelphia Inquirer Indorses Goldwyn

NO LONGER is it necessary for Goldwyn to tell the exhibitors of the nation what *we* think about our own productions. The great daily newspapers in the big cities henceforth will inform you, through their distinguished critics, of our big achievements. For example:

THE INQUIRER Says:

"Private views of the new Goldwyn Pictures reveal an unusual series of new ideas in picture-making."

"'Baby Mine' shown at a private exhibition here, discloses the new achievements of the Goldwyn forces. The effect is comparable to that of a high-priced theatrical production, speech only being lacking. This film has an extraordinarily finished technique—a perfect mastery of the many details of film-making."

"Photographically the films are superb, of gem-like clearness. Masterly cutting and pruning left not a wasted moment in the telling of the story. Goldwyn films are scenically beautiful and intelligent. They are finished and polished down to the last degree and all the resources of the difficult art of film-making are in them."

And Harry L. Knapp, The Inquirer's Veteran Critic, in a Separate Article, Says:

"From the expressions I have heard from exhibitors since they were completely enthused over 'Baby Mine,' I predict that Goldwyn Pictures are going to be the real surprise of the season at the theatres throughout America at which they are shown."

Goldwyn Pictures Corporation

16 East 42nd Street New York City
Telephone: Vanderbilt 11

ADVISORY BOARD:

Samuel Goldfish, Chairman
Edgar Selwyn
Irvin S. Cobb
Arthur Hopkins
Margaret Mayo
Roi Cooper Megrue
Archibald Selwyn
Crosby Gaige
Porter Emerson Browne

CRANE WILBUR'S NEXT

"Blood of His Father" is the Second Horsley Production

The second Horsley production on Art Dramas program, which is entitled "Blood of His Fathers," is said to be a study in heredity and to be filled with many gripping scenes. Crane Wilbur plays three distinct roles in his new production.

The story was written by J. Francis Dunbar, author of "Eye of Envy," and directed by Harnish Ingraham. In the supporting cast are Jode Mullally, Julia Jackson, Ruth King, Ray Thomson, Gene Crosby, and Riche Carpenter.

The story is told in a prologue and four acts. The prologue takes place during the Civil War, and in it Wilbur is a disreputable captain of guerrillas, who go about the country in the wake of the army, destroying and inflicting desecration on those in their path.

The story proper is laid in 1915, fifty years later. Wilbur here appears both as Gray, now a paralyzed old man, unable to move or speak, and as his grandson, Abel Gray, a young man who is cursed with the drink habit, inherited from his grandfather.

COMPLETING "DRAFT 258"

Director Christy Cabanne Promises a Strong Patriotic Picture

At the Rolfe-Metro studios Director William Christy Cabanne is busily at work on a new Metro seven-reel production with a particularly striking title, "Draft 258," a number that will forever figure on the roll of honor of the United States army.

"Draft 258" was written by William Christy Cabanne and June Mathis and deals with various angles of the war not yet touched upon in current screen drama. It concerns the machinations and actions of German spies and emissaries in the United States and the danger from other enemies, such as anarchists, extreme socialists, pacifists, radicals, I. W. W.'s and members of various other isms, who insidiously seek to undermine patriotism.

Director Cabanne has chosen an unusually strong cast for this new patriotic film play.



WORLD PICTURES MADE-MADE

WILLIAM A. BRADY,
Director General.
WORLD-PICTURES
present

MADGE EVANS

in
"The Little Duchess"

Story by Julia Burnham
Directed by Harley Knoles

Mabel Taliaferro plays the leading feminine role. Others in the cast are Walter Miller, Millicent Fisher, Sue Balfour, Earl Brunawick, Robert Anderson, Eugene Borden, William H. Tooker, Dan Jarrett, Joan Edis, Edwin Boring, Camilla Dahlberg, Warren Cook, Eric Von Stroheim, Fred Kaigreen, Joseph Weber, James Cogan, Jack Goodman, Lewis Sealey, Asta Fleming, D. Gallagher, M. J. Slavin, Carl de Mel. Director Cabanne has been given carte blanche in the matter of production and on account of the popular appeal of his latest success, "The Slacker," which is playing to crowded houses throughout the country, exhibitors are already manifesting a keen interest in the making of "Draft 258."

Wedgewood Nowell, who has many professional friends in the East, for the past year has been featured in Bluebird Productions. He recently joined the Triangle studios, Culver City. His services were secured by General Manager H. O. Davis.

MEMBERSHIP CLIMBS

Chas. C. Pettijohn Reports Growth of American Exhibition Association

General Manager Charles C. Pettijohn, of the American Exhibitor Association, now located in headquarters in the Times Building, New York, reports a rapid increase in membership during the past week.

To date, 1,566 signed applications have been filed; 1,126, not reached by applications, have expressed their intention, by letter and other means, of joining the fast-growing ranks and 1,002 members have been recruited by state directors, who are not as yet listed in the New York office.

The Regal Films, Ltd., of Toronto, Can., report that the Mutt and Jeff Animated Cartoons are growing more popular daily. The exchange feels that these are just the type of pictures which appeal most at this time, for they are light and humorous.

ESSANAY OFFERS ONE-REEL SERIES

Nature and Science Pictures Included in the K-E-S-E Program

An innovation in Essanay's part of the K-E-S-E program in the future will be a series of one-reel educational subjects to be entitled "The Wonders of Nature and Science."

For several months branch managers of the K-E-S-E service and Essanay officials have been conducting an exhaustive investigation into the demands of exhibitors for program material. The inquiry has covered the entire country, including the small exhibitor as well as the large.

The forthcoming Essanay series is the result of this investigation. The units will be released one each week and can be used with any program. There will be ten pictures in the series, and these will be divided between the two subjects, the wonders of nature and the wonders of science.

The first half will present some of the scenic beauties of Canada, which never before have been seen on the screen. Views of the Canadian Rockies and their majestic splendor will comprise one unit; the four others will include scenes in old Quebec, showing the quaint old French dwellings, narrow streets and the unique characteristics of its people; Nova Scotia, made famous by the poet Longfellow, in his "Evangeline"; British Columbia and its wilderness of mountain-clad firs and everlasting snows; and views of the Upper Winnipeg River, one of the most picturesque streams in the world. The latter half will reveal the wonders of science. Each of these five units is devoted to the intricacies of one of the nation's big industries, from beginning to end.

The release of this series will come within a short time. The Kleine-Edison-Selig-Essanay service already is booking the film.

CANADA'S LARGEST HOUSE

J. B. Cronk to Become Manager of the Allen Theater in Toronto

CALGARY, ALTA. (Special).—J. B. Cronk, for the past seven years manager of the Allen Theater, Calgary, retired from that position last week to become manager of the new Allen Theater in Toronto, which, when completed, will be the finest motion picture house in Canada. It will cost \$500,000 and have a seating capacity of 2,500.

Mr. Cronk has been a prominent figure in Shriners, Rotary and A. O. U. W. affairs and has taken an active part in promoting all war and other charities. To show their appreciation of his many kindnesses in this connection, the women's benevolent societies presented him with a gold watch chain and a beautiful diamond Shriners' emblem. The Shriners gave him a gold-headed cane and the Rotary Club a banquet, at which they presented him with a gold watch. His helpfulness and organizing abilities will be greatly missed by all these societies.

Mr. Cronk's management of the Allen Theater has been very successful, business always being good even in the quietest times. He has used Paramount pictures almost exclusively with an occasional Pathe or Mutual film. O. D. Cloakey, who has been in his employ for the past three years and who has acted as manager during his absence becomes manager in his stead.

GEORGE FORBES.

SETTLING MARITAL DISPUTE

Competitors in Pathe's "The Neglected Wife" Contest Are Numerous

The judges of "The Neglected Wife" contest, founded on the Pathe's serial of the same name, are busy at work selecting the seven prize winners from among the more than fifty thousand who entered the contest. The judges are Mabel Herbert Usher, the author of the serial; J. A. Berst, Vice-President and General Manager of Pathe, and Louis Joseph Vance, one of the foremost of the American novelists.

The first prize in this contest is \$1,000, the second prize \$500, and there are five prizes of \$100 each. According to the terms of the contest, the basic matter was to be found in "The Neglected Wife," the Pathe serial. It was stipulated that the answers to the problem in this serial should be 200 words or under, and should be written on one side of the paper. Judges, in going through the mass of answers received at the various Pathe Exchanges, found that many of the answers were on how to bring any husband and any wife together again, and not how to bring the husband and wife in "The Neglected Wife" together, settling their problem.

Letters were received from South America, from all sections of America, and from Alaska. They were in verse and prose.

WOULD STOP TITLE'S USE

SAN FRANCISCO (Special).—The Metro Pictures Corporation has filed suit for an injunction in the Federal District Court restraining the Strand Theater Company, D. J. Grauman and Sidney Grauman, from advertising as "A Slacker," a picture, the title of which is alleged to be, "The Man Who Was Afraid." It is charged by the corporation that the defendants seek to deceive the public and to benefit from the advertising given a picture known as "The Slacker," being exhibited at the Tivoli Theater.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT AND ART- CRAFT CORPORATIONS

The Amazons, Marguerite Clark, Aug. 5.
The Varmint, Jack Pickford and Louise Huff, Aug. 5.
Seven Keys to Baldpate, George M. Cohan, Aug. 12.
The Mysterious Miss Terry, Billie Burke, Aug. 19.
Hashimura Toro, Sessue Hayakawa, Aug. 19.
Close to Nature, Douglas Fairbanks, Aug. 26.
Little Miss Optimist, Vivian Martin, Aug. 26.

GREATER VITAGRAPH

Richard, the Braven, Alice Joyce, Harry Morey, July 23.
By Right of Possession, Mary Anderson, Antonio Moreno, July 30.
The Second Mrs. Tanqueray, Sir George Alexander, Hilda Moore, Aug. 6.
Mary Jane's Pa, Marc MacDermott, Mildred Mannix, Aug. 13.
Transgression, Marie Williams, Corinne Griffith, Aug. 20.
The Divorcee, Mary Anderson, Aug. 27.

TRIANGLE

Sudden Jim, Charles Ray, July 22.
A Successful Failure, Jack Deveraux, Winifred Allen, July 22.
In Slumberland, Thelma Slater, Georgia Stone, July 29.
Borrowed Plumage, Beulah Barriscale, July 29.
Food Gamblers, W. Lucas, Eida Miller, Aug. 5.
An Even Break, Olive Thomas, Aug. 5.
Master of His Home, William Desmond, Aug. 12.
Golden Rule Kate, Louise Glaum, Aug. 12.
Wee Lady Betty, Beulah Love, Aug. 19.
They're Off, Enid Bennett, Aug. 19.

WOODEN SHOES

Beulah Barriscale, Aug. 26.
The Jinx Jumper, J. Devereaux and Veta Seale, Aug. 26.
PATHE GOLD ROOSTER

THANHOUSER

The Woman in White, Florence La Badie, July 1.
It Happened to Adele, Gladys Leslie, Wayne Aray, July 15.
LALALIDA

Captain Kiddo, Baby Marie Osborne, Aug. 5.
HEPWORTH

Iris, Alma Taylor, Henry Ainley, Stuart Rome, Aug. 26.
ASTRA

The Last of the Carnahys, Gladys Hulette, July 22.
The Cigarette Girl, Gladys Hulette, July 5.
The On-the-Square Girl, Mollie King, July 29.
The Streets of Illusion, Gladys Hulette, Aug. 12.
Miss Nobody, Gladys Hulette, Aug. 19.

BLUEBIRD

The Regue, Dorothy Phillips, July 23.
The Little Terror, Violet Mercereau, July 30.
The Clean Up, Franklin Farnum, Brownie Vernon, Aug. 6.
The Show Down, Myrtle Gonzales, George Hernandez, Aug. 13.
Mother of Mine, Ruth Clifford, Rupert Julian, Aug. 20.
The Charmer, Ella Hall, Aug. 27.

BRADY-WORLD

A Self-Made Widow, Alice Brady, July 23.
Youth, Carlyle Blackwell, June Elvidge, July 30.
The Iron Ring, Edward Langford, Aug. 6.
Sons Adrift, Ethel Clayton, Aug. 13.

MUTUAL

The Masked Heart, William Russell, July 2.
Maggie Moran, Marjorie Rambeau, July 9.
Betty Be-Good, Jackie Saunders, July 16.
Melissa of the Hills, Mary Miles Minter, July 23.
Pride and the Man, William Russell, July 30.
Bab the Fixer, Jackie Saunders, Aug. 13.

BUTTERFLY

The Need Case, Allen Holubar and Louise Lovely, July 9.
High Speed, Jack Mulhall, Fritz Fiedler, July 16.
The Double Standard, Roy Stewart, Joseph Girard, July 23.

The Little Duchess, Madge Evans, Aug. 26.
The Guardian, June Elvidge, Montague Love, Arthur Ashley, Aug. 27.

FOX

Wife Number Two, Valenza Surratt, July 29.
Wrath of Love, Virginia Pearson, Aug. 6.
Damsel of the Bad Lands, Dustin Farnum, Aug. 13.

SELENICK

Clara Kimball Young Productions
The Price She Paid, The Eastest Way, Constance Talmadge Productions
The Lesson, Eva Tangany Productions
Herbert Brenon Productions
The Eternal Sin—Florence Reed—The Lone Wolf—Hazel Dawn.
Norma Talmadge Productions
The Law of Compensation, Poppy.
The Moth, Robert Warwick Productions
The Silent Master, A Modern Othello.
The Lash of Jealousy.

K. E. S. E.

EDISON
One Touch of Nature, John Drew Bennett, July 30.
The Lady of the Photograph, Shirley Mason, Aug. 27.
CONQUEST

No. 2 Feature—Knights of the Square Table, July 21.
No. 3 Feature—Billy and the Big Stick, July 28.
No. 4 Feature—The Halfback, Aug. 4.
No. 5 Feature—The Little Chevalier, Shirley Mason, Aug. 11.
No. 6 Feature—The Customary Two Weeks, Kathryn Adams, Aug. 18.

ESSANAY

Range Boss, Jack Gardner, July 16.
The Golden Idiot, Bryant Washburn, July 23.
Skinner's Baby, Bryant Washburn, Aug. 6.
Open Places, Jack Gardner, Aug. 20.

SELIG

The Barker, Selig, Lew Fields, Aug. 13.
SELIG-HOYT COMEDIES
A Rag Baby, July 9.
A Runaway Colt, July 23.
A Dog in the Manger, Aug. 6.

METRO

The Greatest Power, Ethel Barrymore, June 25.
YORKE
The Hidden Spring, Harold Lockwood, July 16.
METRO PICTURES CORP.
Miss Robinson Crusoe, Emmy Wehlen, July 30.
The Jury of Fate, Mabel Tallaferro, Aug. 6.
The Girl Without a Soul, Viola Dana, Aug. 13.
To the Death, Mena Petrova, Aug. 27.

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High Speed, Jack Mulhall, Fritz Fiedler, July 16.
The Double Standard, Roy Stewart, Joseph Girard, July 23.

A Wife on Trial, Mignon Anderson, July 30.
Follow the Girl, Ruth Stonehouse, Aug. 5.
The Lair of the Wolf, Donna Drew, Gretchen Lederer, Joseph Girard, Aug. 20.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, June 16.
Behind the Mask, Aug. 13.
U. S. AMUSEMENT CORP.
House of Cards, June 4.
The Peddler, July 2.
VAN DYKE
A Suite Amical, Aug. 11.
Miss Deception, July 9.

ERBGRAPH

The Road Between, June 25.
The Milestone, July 23.
STATE RIGHTS AND INDEPENDENT ARROW
The Deemster, Derwent Hall Cairne.

H. J. BROCK

NEW YORK
The Manxman.
CARDINAL
Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES

The Lincoln Cycle, Benjamin Chaplin.
CORONA
Curse of Eva.

FRIEDMAN

A Mormon Maid, Mae Murray.
FROHMAN
The Witching Hour, Audrey C. Smith, Jack Sherrill.

God's Man, H. B. Warner.
D. W. GRIFFITH
Intolerance.

IVAN

Enlighten Thy Daughters.
JAXON
Strife, George LeGuere, Pokes and Jabs Comedies.

WILLIAMSON BROS.

Submarine Eye.
EDGAR LEWIS
Bar Sinister, Mitchell Lewis.

Purchased by F. G. Hall, New Jersey.
B. S. MOSS
The Power of Evil, Margaret Nichols.

The Girl Who Doesn't Know.
PARAGON FILMS
The Whip.
Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

L. J. SELENICK
The Barrier.
SHERMAN ELLIOTT
The Orists.
The Speakers.

ULTRA

Woman Who Dared.
UNIVERSAL
Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry Delmore, Leah Baird.

Robinson Crusoe, Robert Leonard, Margarita Fischer, Nell Morgan's Girl.
EDWARD WARREN
Warfare of the Flesh, Walter Hampton, Charlotte Ives.

HARRIS & WILK, INC.
The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS

PATHE
The Fatal Ring (6th), Rays of Death, Pearl White, Earle Fox, Aug. 12.
The Neglected Wife (14th), Desperation, Ruth Roland, Aug. 12.

ARTCRAFT PROGRAM FOR SEPTEMBER

Mary Pickford, Douglas Fairbanks and Elsie Ferguson Comprise Unusual Trio

Walter E. Greene, President of Artcraft Pictures Corporation, announces that the month of September will be marked by three Artcraft releases, the stars of which will be Mary Pickford, Elsie Ferguson and Douglas Fairbanks, in the order named.

"Our first release in September," says Mr. Greene's statement, "will be Mary Pickford in 'Rebecca of Sunnybrook Farm,' completion of which has just been announced by our West Coast studios. The next Artcraft picture to be completed will be the Elsie Ferguson production, 'Barbary Sheep,' now well under way at Fort Lee. Douglas Fairbanks will begin work within a very few days on his fourth Artcraft release, as yet unnamed, and it will be finished, we are assured, in time for release in September."

"Rebecca of Sunnybrook Farm," directed by Marshall Neilan, is the sixth picture released by Artcraft in which Mary Pickford has been the star. It would be difficult for me to overstate the enthusiasm with which exhibitors the country over have written to us concerning the results that have attended the exhibition of these Mary Pickford productions. 'The Poor Little Rich Girl,' according to hundreds of letters received, surprised even Miss Pickford's warmest admirers by the new note she struck in her artistic depiction of Miss Gates's unusual creation. As for 'The Little American,' it makes us very proud as well as happy to know that we and the exhibitors who are showing this picture are placing before the American public a story that has been acclaimed as one of the most stirring incentives to patriotic effort that the times have witnessed.

"Barbary Sheep" is going to be a revelation in many ways. Director Maurice Tourneur has reproduced Algeria itself for the background of the Robert Hichens story, and the first appearance of Elsie Ferguson on the screen is going to prove that her beauty loses none of its radiance through reproduction by the camera.

"Of the Fairbanks picture nothing need be said save that it is another Fairbanks picture. 'In Again—Out Again' and 'Wild and Woolly' proved to exhibitors that Mr. Fairbanks was offering to them through Artcraft the greatest work he has ever done. 'Down to Earth,' our August Fairbanks release, is bound to be another big hit, and from what we know of the September production, it will give the star greater opportunities than he has ever had before.

"We expect to be able to announce shortly the approximate time of release of the Geraldine Farrar picture, 'The Woman God Forgot,' the first William S. Hart feature, and the first of the special Cecil B. DeMille productions, 'The Devil Stone.'"

WHARTONS GIVE PICTURE

Production Designed to Raise Money Is Gift to the Red Cross

The National Red Cross is a little richer this week by a gift from The Whartons of a motion picture that already has had a share in the earning of a million and a half dollars for the aid of injured and ill soldiers. The picture has been turned over to Evan Evans, chief of the motion picture division of the Red Cross for distribution throughout the United States and its release undoubtedly will be announced shortly.

The film was originally made for the Rochester committee, which was working to obtain a million dollars for the Red Cross. However, after the picture had been exhibited in all the theaters throughout that section and the money was counted, it was found that the committee had raised a million and a half, instead of a million, and that the picture had been largely responsible for the contributions. Following this, the production was sent to various other places, until it became almost necessary to maintain a separate exchange for the handling of this one film. Then it was decided that the picture should be given outright to the National Red Cross for country-wide distribution.

The picture was written and directed by Leopold D. Wharton, who also directed "The Great White Trail," the Wharton superfeature. Members of the National Guard and the Red Cross appear in it.

RAMSAYE ON CHAPLIN

Mutual Publicity Man Gives "Inside" Facts About Comedian's Methods

Charles Chaplin uses an average of nearly a hundred thousand feet of film every time he makes a two thousand-foot comedy, according to Terry Ramsaye, who has written an "inside" story of the making of Chaplin comedy in September *Photoplay Magazine*.

Mr. Ramsaye remarks also "Chaplin comedies are not made—they occur. No one knows when the next one will occur. Mr. Chaplin does not know when the next one will happen. If he knew how to make one he would quit waiting and do it."

"But," adds the writer, "Chaplin has worked out the great common denominator of fun," indicating that he credits the comedian with knowing a comedy when it happens.

LOW PRICED HOUSES TO ESCAPE TAX

Senate Committee Is Against Placing Burden on Picture Theaters Charging Less Than 25 Cents

The Senate committee has adhered to its original intention of permitting the motion picture houses that charge less than 25 cents admission to escape the war tax.

The final draft of the war tax bill was reported in the Senate last week by Chairman Simmons, but although the theatrical interests are to be drawn upon for \$23,000,000 annually in tax, only those picture theaters demanding over a quarter admission will come under the measure. The committee realizes that the motion picture is the poor man's amusement, and further that he already has enough burden to bear without the additional drain on his pocketbook.

The section of the tax bill referring to motion pictures is as follows:

"Third—Your committee recommends that moving picture shows, the maximum charge for admission to which is 25 cents, be exempted from the admission charge proposed in section 700 of the House bill. The moving picture show has become a national institution. It possesses many valuable educational features. These pictures are exhibited not only in places of amusement, but they are used in schools and colleges

for the purpose of illustration and education.

"In addition, they are largely patronized, especially those of the kind proposed for exemption from this tax, by people of small means. These reasons as well as others that might be given justify the exemption from the admission taxes of this class of amusement."

"THE SPY" A SPECIAL

William Fox's production of "The Spy" will be a special issue, and the first releases will be made on August 19. Richard Stanton, veteran film-maker, was in charge of the direction. The cast, in addition to Dustin Farnum, contains in the chief roles Winfred Kingston, William Burras, Charles Clary, Howard Gaye and William E. Lowry.

Matt Moore, former Universal star, is to be featured by the Ziegfeld Cinema Corporation in a new photoplay entitled "Still Jim." The picture is to be made in El Paso, Texas.

"It Touches Deep"



Told or the woman? Wealth, or the simple satisfaction of right living? These are the forces that com-
bated for the man's soul. Visions of power rolled themselves up before his eyes,—but the tears of the woman
he loved, washed away the mountains of yellow metal.

A picture is here presented of such mighty power, that it is truly said that there have been but six produc-
tions in the history of all motion picturedom which are comparable with "THE LUST OF THE AGES."
It matters little how it came to be, or whence it sprang up—it is here, and it will instantly
take its place as the GREATEST DRAMA OF THE PRESENT DAY.

For one single phase alone, will it become sensationally popular, and that is in its picturing,
so naively woven into the story, that fiend man who, at the head of a great empire, has
waged a war for commercial supremacy and used as his weapons millions of men and
women.

Did you ever realize that for forty years the Teuton war chest was being filled with its
GOLD, and that when the chest was full, war came as the inevitable result?



LILLIAN WALKER in The "LUST" of the AGES

By Aaron Hoffman

Produced by Ogden Pictures Corporation ~ ~ ~ Directed by Harry Revier.

A big, epic picture, acted with fine reserve, in which the character of Lillian Walker
glitters forth like a beautiful stone in a rare setting—directed with power and skill
by Harry Revier. Your request for facts, advertising matter, etc., will be answered
in detail at once.

OGDEN PICTURES CORPORATION

Address all communications to
—Office: 729 Seventh Avenue, New York

Studios and
Laboratories:

Ogden,
Ct.



TO MARKET PICTURES OF TESTED VALUE

**Jewel Productions, Inc., Wants Photoplays Approved by
Metropolitan Audiences—"Come Through" the First**

Jewel Productions, Inc., it is announced,
will purchase for cash outright, for dis-
tribution throughout the United States and
Canada, the best special feature productions
obtainable. Independent producers have
been invited to submit their pictures to the
reviewing board of Jewel Productions, Inc.,
with a view toward selling them to this
organization, which will endeavor to con-
duct an efficient and co-operative string of
exchanges.

One of the innovations introduced by the
officials of the Jewel Company is the rule
that before any production is purchased or
even considered, it must have received the
stamp of public approval during its exhibi-
tion of at least one week in a metropolitan
center. This will eliminate the gambling
chance that it is usual for the distributor
to take in accepting a production which he
then must necessarily pass on to the ex-
hibitor. Every play offered to exhibitors
by Jewel Productions, Inc., will, according
to this rule, have been tried and have been
found to be a success. It is a certainty,
say the Jewel officials, that if a production
goes over big before a mixed metropolitan
audience, it will take elsewhere.

As a forerunner of the many attractions
to be available through the Jewel ex-
changes, the company announces the pur-
chase from the Universal Company of
George Bronson Howard's exciting drama,
"Come Through," which is well-known to
have scored a decided hit during its run at
the Broadway Theater.

It is not planned to have a definite num-
ber of releases during the year, but the an-
nouncement reads that there will be ap-
proximately one attraction per month.

"Come Through" will be available in
the New York territory about the middle
of September, and throughout the remain-
der of the country shortly thereafter. The
New York exchange has already been
opened and will be under the management
of Harry Berman. Mr. Berman has been a
successful executive with the Artercraft
Company. The office is located on the
fourth floor of the Mecca Building, 1600
Broadway. Mr. Berman is now accepting
booking for all of New York state, Con-
necticut west of the Connecticut river, and
New Jersey north of Trenton.

Exchanges are also being opened in the
following cities: Boston, Cleveland, Detroit,
Chicago, Minneapolis, Kansas City, Denver,
Portland, Ore., San Francisco, Atlanta,
Dallas, Pittsburgh, Philadelphia, and Toron-
to, Canada.

The Detroit branch is being managed by

H. A. Buge, formerly of K.E.S.E. He will
handle nearly all of Michigan.

The entire circuit of exchanges will be
under the general supervision of Leon J.
Bamberger, who for the past two years has
been sales manager for Vitagraph V.L.S.E.
Mr. Bamberger is at the present time en-
gaging a large staff necessary to exploit
Jewel Productions.

Tom Bret, formerly sub-title editor of the
Vitagraph and scenario editor at the Rolfe-
Metro studios, has opened an office in the
Candler Building where he is writing titles
for the Metro-Drew Comedies, French gov-
ernment war pictures and a number of state
rights features.

SELECTS GOOD CAST

**Marion Davies Surrounds Herself with
Best Players Available**

A strong supporting cast was assembled
for "Runaway Romany," the new Ardsley
Art Film Corporation production, which
will present Marion Davies for the first
time in photodrama. It is generally known
that Miss Davies wrote the story on which
the screen play is based, but it is now an-
nounced that she also selected the cast,
and for an unusual reason.

"I am determined that whatever the
outcome of my motion picture debut," said
Miss Davies, "that no one be able to say
that I made a success by comparison with
an incompetent supporting company. If
I'm to rise it will be in the good company
of Joseph Kilgour, Pedro de Cordoba, Matt
Moore, Ormi Hawley, Gladden James and
other well-known players of stage and
screen."

GRACE DARMOND TO STAR

**Especially Engaged for Sanger and Jor-
dan Production, "When Duty Calls"**

Sanger and Jordan have engaged Grace
Darmond as the star of their forthcoming
production, "When Duty Calls," which they
are filming at the Norma Talmage studios.
Captain Harry Lambert is directing the pic-
ture. It will be released some time in Sep-
tember.

Miss Darmond returned to New York re-
cently from Florida, where she completed a
stellar engagement in the color process fea-
ture for the Technicolor Motion Picture
Corporation which "Doc" Willat is shortly
to show to the trade under the title of "The
Little Skipper." Prior to appearing in the
Willat feature, Miss Darmond was featured
in the Pathe-Astra serial, "The Shielding
Shadow," in which she gained wide distinc-
tion.

FROHMAN CORP. OBJECTS

MR. LYNDEN DENIG, Editor Dramatic Mirror,
1493 Broadway, New York city.

DEAR MR. DENIG: We have observed that
there has been considerable publicity printed
recently emanating from the office of a cer-
tain motion picture manufacturing or dis-
tributing concern pertaining to the produc-
tions of that concern, but using in each in-
stance headlines referring to Frohman pic-
tures and Frohman activities.

This corporation was organized, as you
know, some four years ago and has spent
many thousands of dollars in popularizing
and publicizing the name of Frohman in
connection with motion picture productions.

It seems to us that you and your most
valued journal will heartily agree that we
have a just cause for complaint in the ap-
plication of the name Frohman, exceptin-
when pertaining to this organization.

The establishing of the identity of the
name Frohman with other manufacturing
concerns, particularly because of the state-
ments issued referring to release arrange-
ments, etc., has caused clients of this or-
ganization no end of confusion and has
done us an absolute injustice.

We do ask of you that you give ample
publicity to this communication, that the
loyal exchange men and exhibitors who have
built for us our clientele may understand
that the Frohman Amusement Corporation
remains just as it has ever, and in the same
independent position.

This we feel sure will in no small measure
offset the many confusing articles which
have been printed.

Yours very truly,

THE FROHMAN AMUSEMENT CORPORATION.
J. W. FARNHAM.



"POKER AND JABS" IN ACROBATIC MOOD.
The Feminine Element in "The Collectors."—Jaxon Comedy.

30 Stars in One Bill!

All the Great Artists of the screen from Pickford to Chaplin appear in the de luxe feature production assembled by the National Association of the Motion Picture Industry.

FIRST SHOWING

Strand Theatre, N. Y., August 16

At 10:30 o'clock in the morning

This, the greatest of all box office attractions will be sold for State rights to the highest responsible bidders. The Trade is invited to this special showing.

National Association Motion Picture Industry
Times Building, New York

Special showing at the Strand Theatre
through the courtesy of
Mr. Harold Edel, Managing Director

CALVERT PLANS SHAW REVIVAL

"John Bull's Other Island" to Be Presented Here by English Actor—New York Not Likely to See "O'Flaherty, V. C."

William Faversham will not have a monopoly of George Bernard Shaw plays during the coming season. Louis Calvert is planning to revive the Irish satirist's "John Bull's Other Island," which has not been seen in New York since Arnold Daly presented it ten years ago. Mr. Calvert, whose last appearance in New York was in the role of the newspaper proprietor in Grace George's production of "The Earth," will play the part of Broadben, the Englishman, while Helen Evely will be seen in the leading feminine role.

Mr. Calvert has long been a close friend of Shaw, having produced many of the Irishman's works in London. During the former's engagement here in "Major Barbara," letters between the two concerning stage plans and activities were published in

the theatrical columns of many of the daily newspapers.

With the production of "John Bull's Other Island," there will be at least three plays by Shaw given here this season. Mr. Faversham is planning to present "Misalliance" and "The Devil's Disciple." Perhaps later Gertrude Kingston will revive "Great Katherine."

Practically all of the Shaw plays, with the exception of "O'Flaherty, V. C.," will have been seen in New York by the close of the 1917-1918 season. It is doubtful in the face of the present international conditions whether the "O'Flaherty, V. C.," will be given a hearing in this country until after the war, as it pokes fun, it is said, at certain cherished military traditions of the British Empire.

ELABORATE SEASON FOR GRACE GEORGE

Actress to Give Series of Productions at Playhouse—"Mrs. Prudence," by William Hurlbut, to Be First—Bernstein's "L'Elevation" Among Plans

Grace George is to return to the Playhouse this Autumn for a season of repertoire, after a year in which she has been seeking new plays suited to her talents.

Miss George's season will begin at the close of the engagement of "The Man Who Came Back," "Mrs. Prudence," by William Hurlbut, her first production, was given its first presentation Aug. 13 at Asbury Park. In her support appeared the prospective members of her season's company: Lionel Atwill, H. E. Herbert, Howard Kyle, John Cromwell, Norval Keedwell, Kathleen Conneys, Norah Lamson, Gwendolyn Piers, Dudley Clements and others.

After performances at the New Jersey resorts, Miss George will begin rehearsals, preparing for the production of another new play, "Eve's Daughter," written by Alicia Ramsey. This was presented for a week in Washington, D. C., early in the

Summer.

Miss George will later begin the preparation of a new American comedy, "Making Harry Happy," by Lansdon Mitchell. When the rehearsals for these three plays have been completed and preliminary performances given, Miss George will be ready to open at the Playhouse and she will then present them in turn.

At the height of the season she plans to give "L'Elevation," a war play by Henri Bernstein, now running in Paris, and "The Meeting of the Ways," a melodrama by Jules Eckert Goodman, author of "The Man Who Came Back."

In the Spring, Miss George will revive W. S. Gilbert's "Engaged," with herself in the part of Belinda Treherne. After this she will offer for the first time in America Moliere's comedy, "School for Wives," which has been adapted by Margaret Mayo.

DREW-DEVEREAUX

MME. KALICH IN NEW PLAY
Will Appear in New York, October 22, in Drama by Gordin

Madame Bertha Kalich will begin rehearsals of her new Gordin play on Sept. 15, under the direction of George Foster Platt. The opening performance will be made at a Broadway theater, on Oct. 22, and it will be the first appearance of Madame Kalich on the legitimate stage after an absence of three years, during which she has made a number of successful film productions, and has appeared in vaudeville in the playlets "Mariana" and Dymov's "The Victim."

OPERA COMPANY COMING

The San Carlo Grand Opera company is to make its first New York appearance in a two-weeks' engagement at the Forty-fourth Street Theater, beginning Monday, Sept. 3. This is the organization of Signor Fortune Gallo which has successfully toured the principal cities of the country the past ten years.

The personnel of the company includes Salazar, the Spanish tenor, who will have at least four appearances, and more than a hundred other singers. A scale of popular prices will prevail throughout the engagement.

"WHAT HAPPENED TO JONES" CAST

The cast of "What Happened to Jones," George Broadhurst's farce, which will be revived at the Forty-eighth Street Theater following the engagement of "The 13th Chair," has been completed. It includes Hale Hamilton, who will play the part of Jones; Marie Wainwright, Alphonse Ethier, Josie Sadler, David Higgins, Charles Harbury, James Spotswood, Marcia Harris, Lella Frost, Viola Leach, Margaret Ferguson, Will H. Gregory and Thomas P. Gunn. The farce is now in rehearsal.

"DAVE" WALLACE MARRIED

David H. Wallace, general press representative for William A. Brady, formerly a member of The Mission staff and well known in Broadway theatrical circles, and Blanche Weintraub, of Philadelphia, Pa., were married at Asbury Park, N. J., Friday, Aug. 10. On the day of his marriage Mr. Wallace was selected for the second officers' training camp, which opens at Plattsburg Aug. 25.

"MAYTIME" FOR THE SHUBERT

Owing to the bad condition of Broadway around the Casino Theater, the Shuberts decided last Saturday not to open "Maytime" at this house, but to present it at the Shubert Theater instead on Thursday night, Aug. 16.

LETTER FOR JUNE JANIN

The Mission is holding an important letter for June Janin. It will be forwarded on receipt of Miss Janin's address.

ACTORS WIN COMMISSIONS

Successful Candidates at Plattsburg Include Ten Members of Profession

The following men associated with the stage and motion pictures as actors, managers, playwrights and in other capacities, and who as student officers have been in training at Plattsburg for the last three months, have received notification of their appointments to commissions in the armies of the United States.

Reginald Barlow, major, inf., O. R. C.
Thomas Achells (Paul Gordon), captain, inf., National Army.

Gardner Crane, captain, inf., National Army.

Everett Butterfield, second lieutenant, inf., National Army.

Basil Broadhurst, second lieutenant, inf., O. R. C.

Wright Kramer, second lieutenant, inf., O. R. C.

James M. Loughborough, first lieutenant, National Army.

Lowell Shumway, second lieutenant, inf., O. R. C.

Earle Metcalf, second lieutenant, inf., O. R. C.

Louis H. Frohman, second lieutenant, Q. M. C., National Army.

ANDERSON AND WEBER BUSY

Assembling Players for Attractions—Four "Nothing but the Truth" Companies

G. M. Anderson and L. Lawrence Weber have begun to assemble the players engaged for their various attractions other than "The Very Idea." William Collier and nearly all of his original cast will begin rehearsals of "Nothing but the Truth" next week. He will start his season in the Alvin Theater, Pittsburgh, on Labor Day with Hapley Holmes, Ned A. Sparks, Arnold Lucy, Mary Harper, Betty Wales, Margaret Lawrence and others.

Max Figman and Lolita Robertson began rehearsals last week with the company which will tour the Far West in "Nothing but the Truth." They will begin their tour in Schenectady, N. Y., on Labor Day. Two other companies in "Nothing but the Truth" will also be sent on tour in September.

"His Little Widows" began an indefinite engagement at the Shubert Theater, Boston, Aug. 14, with Carter De Haven, Robert Emmett Keane, Harry Tighe, Phil Riley, Flora Parker, Edith Day, Leonore Novasio, Julia Ralph, the Four Haley Sisters and others of the original cast.

BRONX OPERA HOUSE OPENS

Cecil Spooner's New Play, "My Irish Cinderella," the First Offering

The opening of the new season at the Bronx Opera House took place last Saturday night, Aug. 11, with Cecil Spooner's new play, "My Irish Cinderella," as the attraction. Miss Spooner appeared in the title role and won a personal success for her performance. The comedy has not been presented in New York before.

The regular season at the Bronx Opera House will open Aug. 25 with Emma Dunn in "Old Lady 31," as the offering. Other Broadway successes of last year will follow.

NIXON GETS WHEELING HOUSE

WHEELING, W. Va. (Special).—The Court Theater, which for the past ten years has been managed by Edward L. Moore, has changed hands. The partnership between S. F. Nixon, of Philadelphia, Charles A. Feinier, and Edward L. Moore, of Wheeling, has been dissolved and the house taken over by Samuel F. Nixon. Mr. Nixon has installed as resident manager Fred E. Johnson, formerly associated with the Nixon interests in other cities and who for the past four years has been identified with the management of the Metropolitan and other playhouses in Cleveland. The season at the Court opens Monday, Aug. 20. Several thousand dollars has been spent on beautifying the theater this summer. American Circuit attractions will be shown the first three days of every week and the last half of the week will be devoted to standard attractions. Pictures will not be used to fill in unless they are pretentious productions.

TO PRESENT "THE GIRL GLORIA"

CHICAGO (Special).—Aubrey Stauffer will present his first musical comedy production, "The Girl Gloria," at Michigan City, Ind., on Sept. 1. The piece is by William Balsell and is based on Shakespeare's "Comedy of Errors." Arthur V. Fraser has designed the scenery and costumes of the production. The cast will include Leeta Corde, Valerie True, Rose Victor, Dorothy Gordon, Caryl Fuller, Edwin Stanley, Charles Le Maire, Art Tackman, Tom Hanlon and a large chorus.

TO APPEAR IN "RAMBLER ROSE"

The company that Charles Frohman, Inc., has engaged to support Julia Sanderson and Joseph Cawthorn in "Rambler Rose," the new musical comedy to be presented early next month at the Empire Theatre, has been completed. Among those who will appear in important roles are Ada Meade, Cheridah Simpson, Kate Sergeantson, Gladys Siddons, Ethel Boyd, Doris Pedro, Wilma Walton, Thomas Conkey, Stewart Baird, George E. Mack and W. H. Bentley.

NEW YORK THEATERS

Playhouse 48th St. East of B'way.
Phone, 2638 Bryant.
Evenings, 8.30.
Matinees, Wednesday and Saturday, 2.30.
William A. Brady Presents

The Man Who Came Back

By Jules Eckert Goodman

WILLIAM A. BRADY'S THEATRE, just East of B'way.
48th Street, Phone 2638 Bryant.
Evenings, 8.30.
Matinees, Thursday and Saturday, 2.30.

LAST THREE WEEKS

THE 13th CHAIR

Savard Vellier's Dramatic Thrill

WINTER GARDEN B'way and 60th.
Phone 5126 Bryant. Evs., 8.30.
Evs., 8. Mats., Tues., Thurs. and Sat., 2.30.

PASSING SHOW OF 1917

BIJOU Theatre, 45th St., W. of B'way.
Phone Bryant 430. Evs., 8.30.
Mats., Wed. and Sat., 2.30.

A. H. WOODS Presents

Mary's Ankle

A Farical Display in 3 Views

LYRIC Theatre, 42d St., W. of B'way.
Phone 5216 Bryant. Evs., 8.15.
Mats., Wed. and Sat., 2.15.

Wilton Lackaye

In Abraham Schomer's Comedy Drama,

The Inner Man

Booth Theatre, 45th St., W. of B'way.
Phone Bryant 6100. Evs., 8.30.
Mats., Wed. and Sat., 2.30.

Edward Peple's NEW COMEDY

"Friend Martha"

Direction of Edgar MacGregor.

ASTOR Theatre, 45th St. & B'way.
Phone 257 Bryant. Evs., 8.30.
Mats., Wed. and Sat., 2.30.

The Very Idea!!

ERNEST TRUEX RICHARD BENNETT

Amsterdam West 43d St. Ever at 8.15; Mats., Wed. and Sat. at 2.15.

ZIEGFELD FOLLIES

After the Performance Visit

NEW ZIEGFELD Starts 11:30
MIDNIGHT FROLIC

GAITY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

WINCHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT

GEO. COHAN Theatre, B'way and 43d St. Phone Bryant 392. Evenings, 8.30.
Matinees, Wednesday and Saturday, 2.30.
KLAU & ERLANGER
(by arrangement with Edgar MacGregor) offer

Here Comes The Bride

By Max Martin and Roy Atwell.

A new and propelling force of juicy fun made and delivered by a selective company at the "right time."

Alice Hill is the guest of John Hyams and Lella McIntyre at their Summer home, Stonybrook, L. I.

SON OF E. D. PRICE IN ARMY

De Forest G. Price, only son of E. D. Price, advance manager of the Eastern "Miss Springtime" company, is now in the regular Army. Young Price, aged twenty-two and a native of New York, volunteered as a private in Troop A, First Colorado Cavalry, a year ago and saw active service on the Mexican border. Last Spring he was promoted to his present rank of corporal, and is with his Colorado Regiment quartered at Camp Baldwin, Overland Park, in Denver, but on Sept. 1 will be transferred to the National Encampment at Linda Vista, Cal., to prepare for active service in France.

DEATH OF BASIL HOOD

Captain Basil Hood, the English dramatist, died in London on Aug. 6. Captain Hood was known in this country chiefly as the adapter of several popular European operettas, including "The Merry Widow," "The Dollar Princess," "The Count of Luxembourg," "The Waltz Dream," and "The Pearl Girl," which was his last work in this field. He was fifty-three years of age, and he had served fifteen years in the British army. Captain Hood wrote much for the stage, chiefly in a light vein. "Sweet and Twenty," "The Rose of Persia," and "The Little Christina" were among his plays of a more serious nature.

PLAY FOR FAIRBANKS TWINS

The Fairbanks Sisters, who are appearing in Ziegfeld's "Follies" will be presented in the Fall in a farce comedy with music, entitled "The Gold Dust Twins." The piece is by Lou Houseman and will be produced by Florens Ziegfeld.

VIOLA KNOTT SCORES

The Clifford Devereaux Players gave performances at Columbia University last week of a classic repertory. The artistic acting of Viola Knott was a feature of these performances. Her interpolations of Viola and Beatrice were particularly meritorious.

Warning!

The Musical Comedy "Pretty Mrs Smith" has from this date been absolutely withdrawn from stock — Anyone attempting to produce it or any portion of it will be prosecuted to the fullest extent of the law —

Oliver Morosco

URGES ACTORS TO ENLIST

Sir Johnston Forbes-Robertson Makes Plea to Countrymen Here in Magazine of Equity Association

Through the medium of *Equity*, the official organ of the Actors' Equity Association, Sir Johnston Forbes-Robertson has addressed an appeal to British born members of the theatrical profession now in this country urging them to enlist in the service.

Sir Johnston's letter in part is as follows:

"It has been drawn to my attention on several occasions that certain journals of the United States have made a point of casting a slur upon English actors by accusing them of shirking their duty while enjoying the privilege of American citizenship and benefitting under its protection.

"That this aspersion is unjust is shown by the number of actors who have thrown up remunerative work and left America and Canada to join the flag. At the same time, reports from your side of the Atlantic show that there still remains the greater percentage of actors of military age who have failed to join than becomes a proud people.

"Great Britain has carved its fame in the passage of the past, but now the civilized world is watching her with expectant eye. Society holds the name of each of us who fails, and the future historian is waiting to record the attitude of the actor, whether it shall be to our approbation or shame."

BRINGS BACK PRODUCTION

Frank McCormack, stage director for Elliott, Comstock & Gest, returned last week from London, bringing with him the scene models, costumes and a large part of the scenery of the English production of "Chu Chin Chow" which his firm is to present at the Manhattan Opera House here in October. Mr. McCormack went abroad seven weeks ago to study the English production and to superintend the arrangements for the shipping of the scenery. Lyle Sweet, stage director for Oscar Asche, who made the London production, will arrive in this country to begin rehearsals on Aug. 27.

TO START REHEARSALS

The preliminary work on the Liebler production of "An Old Master" is nearing completion, and rehearsals for the play will begin in about two weeks. This is the play by Theodore A. Liebler, Jr., and Adeline Leitbach that was successfully presented on tour last Spring under the title of "The Man Who Lost." Brandon Tynan will again be seen in its leading role, a character part giving him wide scope.

"THE KNIFE" REOPENS

Eugene Walter's melodrama, "The Knife," reopened its New York engagement on Monday night, Aug. 13, at the Cort Theater. Norman Hackett is playing the part of Dr. Manning and Harry Mestayer that of the District Attorney. Olive Wyndham and Beatrice Beckley are appearing in their original roles, and others of the original company remain.

STROLLERS CLUB AGAIN OPEN

CHICAGO (Special).—The Strollers club in Chicago is again open. The valuable collection of theatrical photos, programs and posters will be sold Aug. 18. Robert Sherman, the president, who held a mortgage on the collection, having carried along the club to the amount of \$938, foreclosed, following the attachment for back rent. The Strollers, still an organization, may study out some means to rescue the collection which should be preserved in its entirety for the profession. It is possible that some organization will arrange to perpetuate the valuable theatricaliana to the profession. It is said to be the finest collection in the world.

JOSEPH E. HOWARD BANKRUPT

Joseph E. Howard, playwright, composer and actor, has filed a petition in bankruptcy, with liabilities placed at \$127,235 and assets consisting of but two suits of clothes. His 160 creditors include eighty chorus girls. The claims range from \$5 to \$12,000. The last amount is owed to Flora Stern. Mabel McKane claims \$5,000; Emma Carus, \$385; the Shuberts, \$5,000, and Selwyn & Co., \$4,400.

ANNIE RUSSELL REHEARSING

The Chicago company of "The 13th Chair," which will be headed by Annie Russell, has begun rehearsals at the 48th Street Theater, with Bayard Veiller, the author, directing. Associated with Miss Russell will be, among others, Edward Emery and Fred Eric.

ACTORS' EQUITY ASSN.

Managers Believe All Players Should Belong to Society Under New Conditions

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



In commenting on the news that the United Managers Protective Association had formally ratified the uniform contract, on which their Committee agreed with that of the A. E. A., the New York World of August eleventh concludes, as follows:

"The contract will become effective as soon as possible, in order to cover as much as possible of the season now opening. It will affect only those actors who belong to the Actors Equity Association, so the membership of that organization undoubtedly will increase by jumps."

Would that all of the foregoing were strictly true. We believe our membership will increase as a direct result of the establishing of the standard minimum contract. The managers are one with us in feeling that all actors should belong to the A. E. A. Under the new conditions they think the actor would be more dependable thereby. But we cannot undertake a conspiracy to coerce actors to join us.

A leading producer has said to us: "Why, every actor must see that it will be worth far more than your small annual dues for him to get the protection that you can afford him by official action with the U. M. P. A. in protest against breaches and in arbitration of disputes."

In the event of legal service or arbitration proceedings in behalf of an outside actor he would have to pay the regular cost for time and service, which would surely be much in excess of membership dues.

Every member of the A. E. A. is free to get a better contract than the uniform one now adopted, good as it is, but any actor who accepts a lesser contract is a traitor to the A. E. A., or, if not a member thereof, a betrayer of the profession—nothing else.

When a manager and a playwright of experience engage an actor or actress for a certain part from three to six months ahead of the opening of the season it is fair to infer that they have a definite faith in the personal appearance and ability of the man or woman whom they so tie up, precluding him or her from seeking or accepting other employment. It is a rank injustice to let out an actor thus engaged after the first reading rehearsal. The point involved herein was recognized by the Joint committee on the standard contract. The managers acknowledged it to be well taken on the part of the A. E. A., and the ratified contract contains a clause to cover it.

An instance is before us of a man who acting as a corporation two seasons ago failed to pay actors for services rendered. He is now operating again as a corporation, and we counsel all members against taking engagements with him unless under some absolute guarantee of receiving what they should earn. Our Legal Department investigates the resources of such dubious corporations. Members should consult it for their guidance.

A Chicago meeting with managers and actors is being arranged for the week of August 20.

BY ORDER OF THE COUNCIL.

FROM HERE AND THERE

John Philip Sousa, the bandmaster, has completed a new march of triumph, entitled "Wisconsin Forward Forever," which is dedicated to the students, faculty, and alumni of the University of Wisconsin. Words to the march have been written by Berton Braley, who is an alumnus of Wisconsin.

Olive Murray has taken the place of Katherine La Salle in "The 13th Chair." Miss Murray was last seen in New York in "Bunny" at the Hudson Theater. She is the wife of Corp. Edward F. Hinkle, a member of the famous Lafayette Escadrille, an aviation unit composed entirely of American flyers.

The Law Studios have been commissioned to decorate the interior of the new Norworth Theater in West Forty-eighth Street. Gray, lavender and silver will be the scheme of decoration. The eighteen scenes of the revue with which the theater will be opened in October will also be from the Law studio.

The cast of "His Little Widow" has been changed again. Carter DeHaven, having won his suit for broken contract against Weber and Anderson, returns to head the company, replacing Edwina Pinto, who has been playing the leading part.

Henry Hull has returned to the cast of "The Man Who Came Back" at the Playhouse after a brief vacation. The play reached its 426th performance Saturday night, Aug. 11.

Yoraka has placed in rehearsal a one-act comedy, "Her Lace Parasol," which will be presented in vaudeville beginning next week.

Ian Forbes-Robertson arrived in New York recently from England. He will appear in Guy Bates Post's support in "The Masquerader," which will be seen early in the Fall at the Shubert.

Jacques Martin is now convalescing from an operation for mastoiditis at the New York Eye and Ear Hospital.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

"ADMIRER OF MIRROR," Philadelphia.—Address Jack Le Saint at Lasky Studio, Hollywood, Los Angeles, Cal.

R. P. H., Rochester, N. Y.—Cathleen Nesbitt played Honor Brady in the Irish Players production of "The Playboy of the Western World."

H. B.—Alexandra Carlisle will appear in "The Country Mouse" when it is produced in New York, next month. (2) Laurence Grossmith left the stage to join the British army.

J. BEACON, Baltimore.—"Bella Donna," a play in four acts, adapted from Robert Hitchen's novel by James Bernard Fagan, was produced in New York on Nov. 11, 1912. In the cast were: Charles Bryant, Frank Gilmore, Robert Whitworth, Edward Fielding, William Hassen, A. Romaine Callender, Claus Bogel, Arthur Hurley, Alla Nasimova, Mrs. Leslie Faber, and Lela Lee.

MINNOR SUBSCRIBER, Boston.—Lynn Fontanne was born and educated in London; made her first stage appearance at Drury Lane Theater, "walking on" in pantomime; toured in "Lady Frederick," subsequently appearing in "Billy's Bargain," "The Young Lady of Seventeen," "A Storm in a Tea Cup," toured in the provinces and United States with Weedon Grossmith during 1912-13, returned to London, appearing in "My Lady's Dress," followed by engagements in "Milestones," "Searchlights," and "How to Get In." Came to the United States with Laurette Taylor, appearing in "The Harp of Life," and "Out There."

JOINS AMBULANCE CORPS

Harry C. Power, who played the part of the "Waster" in "His Majesty Bunker Bean" last season, at the Actor Theater, has enlisted in the United States Army Ambulance Corps (U. S. A. A. C.) and has been in camp at Allentown, Pa., for the past five weeks. He expects to sail for France within a few weeks.

DIED

JAMES EDWARD LESLIE, dramatic editor and assistant Sunday editor of the Pittsburgh Dispatch, died Aug. 6 at his home from cerebral hemorrhage. Mr. Leslie was born in Mercer, Pa., in 1854. At the age of 18 years he entered upon the work which claimed his labor almost without interruption until the time of his death. Mr. Leslie was with the Dispatch seventeen years or more. For two and a half years he was Sunday editor of the Pittsburgh Gazette.

The knowledge he gained of the theater and its people and the use to which he was able to put this gave him an enviable place among dramatic critics. Its extent was revealed in some measure during his series of "Early Reminiscences of the Stage," which ran all through last Summer in the Dispatch.

Mr. Leslie's widow, Mrs. Annie Louise Brown Leslie; his daughter by a former marriage, Mrs. Charles Todd Parks, of New York, and one sister, Louanna M. Leslie, survive.

HARRY B. MARSHALL, author and composer, died at his home in Indiana, Pa., on Aug. 2, as the result of heat prostration. He was forty-four years old and was a graduate of the New England Conservatory of Music. In his early days, Mr. Marshall was connected with many of the large military bands of the country, as trombone soloist, and as author and composer had more recently been on the staffs of Gus Hill, Henry C. Jacobs, Weber and Rush, John W. Vogel's Minstrels, and other producers. He was a member of many social and professional clubs of New York and Pittsburgh. Mr. Marshall is survived by his wife, Alma Marshall, a writer of note, and his father Godfrey Marshall.

CHARLES M. WELCH, pioneer manager of Detroit, one of the oldest Elks in the United States, died at the Samaritan Hospital in Detroit, aged eighty-seven years, a few days since. He had been in failing health for several years, and up to the time he was sent to the hospital he had lived with his son, Fred A. Welch, in Detroit. The deceased was a charter member of Detroit Lodge, No. 34, B. P. O. E., and before there was a lodge in Detroit he was a member of No. 1 of New York city. He leaves two sons, Fred A. Welch, 42 East Forest Avenue, Detroit, and Charles H. Welch, of California, and a daughter, Mrs. Lillian A. Bradford, of Lowell, Mass.

VAN WART SEE, son of Edward and the late Louisa Bannister See, died Aug. 12. He went to California two years ago in search of health. He was a member of Co. A, 71st Regiment, N. Y. N. G., and was on leave at the time of his death, which occurred on the way to New York from Chicago.

NEWS OF STOCK PLAYS AND PLAYERS

BIG SEASON ON FOR LOWELL, MASS.

Siter-Emerson Players, Kendal Weston, Manager, Start on Labor Day—Personnel of the Cast

LOWELL, Mass. (Special).—The Siter-Emerson Players who have done their bit in keeping Lowell supplied with amusements, open their third season at the Opera House on Labor Day.

Kendal Weston, who has brought to the city the two best and most talked of stock companies during the past score of years, has been engaged by the Siter-Emerson company to manage the theater and put on the productions, and as Lowell knows what that means, confidence in the season of 1917-18 is running high. In the first place Mr. Weston has had sixteen years in the stock game and has directed most of the first class companies of the East as well as several on the Pacific Coast. Studying for an interior decorator and having travelled all over the world, he is naturally adapted for the production and, secondly, being an actor of exceptional merit, naturally he can direct naturally he can direct others, and has the rare gift of keeping harmony in an organization. The Siter-Emerson company made a wise move in the selection of their manager.

The leading man will be Ray Walling, the gentleman who held the theater world of Detroit, Mich., in the palm of his hand (an actor of sterling abilities and splendid personality). Winifred Wellington, who

began her career with the late Lindsay Morrison is to be the leading woman, and Lowell is lucky in having her with them. Young, pretty, talented, she will do as she has always done—capture all hearts and show the ladies some dream gowns.

Mary Morris, last year with the Northampton Players as second woman, will play the same line of parts with the Emerson company. Emma De Weale, one of the most versatile of the character women, has been engaged, while Gladys McLeod, held over from last season, is the ingenue. Charles Cymbel, born in Lowell, but in his years of wanderings has developed his art, is to be the juvenile man; Alfred Lawrence, the heavy man; J. Leslie Kirkman, the character man; Jerome Kennedy, character comedian; Alfred Berg, stage manager, and William George, Charles Barton, and others will fill out a notable company.

The scenic artist has not yet been selected, but will be one of the several men who have given splendid results before, where Mr. Weston has been producer. The opening plays will embrace "Hit-the-Trail Holiday," "Shirley Kays," "Common Clay," and "The House of Glass." Several musical comedies will be produced, as every member can put a number over.

GEORGE W. CHESTER.

INDIANAPOLIS HOME FOR STOCK

Success of the Stuart Walker Organization Prompts a Movement to Establish a Permanent House

The report following up the movement now on foot in Indianapolis to establish a permanent home for stock is from the Indianapolis News. The Propylaeum mentioned is a building in Indianapolis. If the proposition works out it will be called The Arts Theater.

The finance committee of the Propylaeum has under consideration a proposition to turn over its building for conversion into a fine arts theater to be occupied throughout the winter by the Stuart Walker Players who have enjoyed a phenomenal run at the Murat Theater this summer. The proposition was laid before the committee in definite form at a meeting at the home of Mrs. Frank D. Stalnaker, chairman of the committee, and grew out of the demand that Mr. Walker's company be retained here permanently if arrangements can be made. Ona B. Talbot, who took over the management of the company some time ago, attended the meeting. The exact nature of the negotiations have not been disclosed, but if the plan goes through the Propylaeum would yield complete management.

It is known that Mr. Walker has consented to remain in Indianapolis if the Propylaeum details can be carried out, but no expression could be obtained from him yesterday as he is in Chicago arranging for

an engagement there as soon as the company ends its season here. When Mrs. Talbot was asked to verify the report that an effort was being made to obtain a lease on the Propylaeum, she replied indefinitely that she expected to be identified with the Stuart Walker Players in the future and, of course, desired to have a part in anything that was for their success and for the broadening of fine arts affairs in Indianapolis.

Extensive Improvements Planned

If the Propylaeum board decides to permit the use of its building by the Stuart Walker Players extensive interior improvements will be begun at once to make the structure a suitable home for such an institution. Mr. Walker owns the rights to a large number of plays his company has not presented here and it is his intention to attempt more pretentious productions than have been seen in the course of his summer engagement. It is probable that attractions at the Propylaeum would not be confined strictly to Mr. Walker's productions.

Negotiations regarding the Propylaeum as a home for the Walker Players arose from a general demand that their work should not be ended with the summer. The Murat run has been unprecedented in Indianapolis and well-filled houses have been the rule rather than the exception. The company has enjoyed wide popularity, won through a thoroughly professional presentation of well-chosen plays. Prices were fixed sufficiently low to accommodate all lovers of good stage productions and it is understood that the same scale will prevail if the Propylaeum arrangements carry.

POLI PLAYERS IN FLIGHT

Washington Company Closes Its Fifth Season at the National Capital

WASHINGTON, D. C. (Special).—The Poli Stock company in Washington, D. C., closed their fifth season in that city, in "The Story of the Rosary" Saturday night, Aug. 11. Robert W. Fraser has left the city to take up rehearsals for "Ben Hur," in which he will take the leading part early in the fall.

Florence Rittenhouse, the Poli Players' leading woman, will pass a month's vacation in her motor car taking in "The Ideal Tour." Following this she will begin rehearsals in a new play that has been written for her.

Frances Williams, second woman of the Poli Players, has gone to Waterbury, Conn., where she will play a four weeks' engagement as leading woman of the Poli Players in that city, following which she will star in a vaudeville act that has been prepared for her by John B. Hymer.

Louise Farnum goes to the Poli Players in New Haven, Conn., after she has had a trip to Minnesota and other points in the Northwest.

Russell Fillmore will return to his home and subject himself to the draft examination. In the event that he is not acceptable for use in the national army, he will make an effort to join the Aviation Corps, or some other branch of Government service.

"BACHELOR'S BABY" UP STATE

JAMESTOWN, N. Y. (Special).—The Lawrence Players at the Celoron Theater gave "The Bachelor's Baby," Aug. 6-8, with Parker Fennelly and Peg Scureman in the leading roles.

The Bijou Theater is closed during August, while extensive improvements are being made on the house.

Lyric Theater, Al. Beckerlich, manager, is dark, but will open Aug. 27, with the Jack N. Lewis Stock company. Mr. Lewis played a long engagement at the Lyric last winter and is well liked in the city.

Samuels Opera House, week Aug. 6, Pauline MacLean Stock company in "The House of Bondage."

The Colonial Theater is closed indefinitely.

At Chautauqua Assembly, Aug. 10, Beatrice Forbes-Robertson Hale, English-American actress and lecturer, gives a lecture on "Women in the Great War."

A. L. LANGFORD.

"COMMON CLAY" IN SEATTLE

SEATTLE, WASH. (Special).—At the Wilkes, "Common Clay," July 29-Aug. 4, was given a very good presentation by the Wilkes Players before houses averaging satisfactory business. After an absence of a short period, the reception accorded Phoebe Hunt on her return was in the nature of an ovation, and floral tributes were in evidence. Her interpretation of the difficult role of Helen Neal was characterized by skill, accuracy and finish. Fanchon Everhart, Jane Darwell, Ruth Renick, Alexis Luce, George Rand, John Sheehan, Richard Vivian, V. T. Henderson and others gave efficient support. Same company in the "Blindness of Virtue," Aug. 5-11.

BENJAMIN F. MESSERSVET.

STARTLING DISCOVERY IN STOCK

Molly Pearson in San Francisco Develops "Realistic, Heart-Wrenching, Quiet, Convincing Power"

Mrs. Stella G. S. Perry, of San Francisco, writes the following to the editor of the DRAMATIC MIRROR:

"It is typical of the metropolitan mind—whether it be the mind of New York, London or Paris—to pigeonhole its impressions, and keep them caged. This may be a sort of unconscious efficiency, a higher convenience, because of the vast and ever-increasing number of impressions received. But, whatever the reason, the metropolitan mind has this way of neatly labeling and docking persons who serve it, and is exceedingly unwilling to revise or change its markings.

"That is why New Yorkers, when they travel may get unexpected thrills and make startling discoveries about well-known Broadway theatrical favorites, in the course of certain short flights abroad from the pigeonholes.

"For instance, the Alcazar Theater, a popular stock house in San Francisco, recently advertised as a special attraction, the appearance of Molly Pearson for a short engagement in 'The House of Glass.'

"Molly Pearson! Bunt! Maggie Hobson! But it's quite impossible!" said the tourists from New York. It cannot be. She is an adorable interpreter of quaint lassies—pretty, appealing, amusing, whimsical, alluring, dominating, 'magerful,' original parts. But for intense, emotional work, little Molly Pearson! Absurd!

"But when we New Yorkers saw her superb performance, we all agreed, to our own astonishment, that no emotional actress known to us, except Mrs. Fiske, could have matched it for realistic, heart-wrenching, quiet, convincing power. We began with sheer amazement, but we soon forgot ourselves, our preconceptions, everything but the human soul so exquisitely, so poignantly laid bare before us.

"As there are certainly depths in this little lady unrecorded in the New York mind, may not this be true of many others also? May not the managers be limiting the development of many an artist by compelling him or her to the type of an early success?

"At any rate, this glimpse of dear little Bunt transformed into a tremendous tragedienne may well set us thinking."

"TESS" IN DETROIT

DETROIT, MICH. (Special).—Lycium, Aug. 5: "Tess of the Storm Country," by Rupert Hughes, is the play of the week with Nancy Boyer as Tess, Arthur Chatterdon as Mr. Graves and the other characters by Daniel Lawlor, Willard Robertson, Cliff Hyde, Henry Testa, Lucy Leveque, Jane Tarr and Alma Powell. Miss Boyer and Mr. Chatterdon are fast obtaining a loyal following among the patrons of the Lycium. Daniel Lawlor, who plays the part of Elias Graves in "Tess of the Storm Country," was married Saturday, Aug. 4, to a wealthy Tennessee girl and will retire from the stage at the close of the engagement of the Boyer-Chatterdon company, at the Lycium, in order to take charge of his wife's affairs.

C. NINA FRITH.



CORINE BARKER.

Ira L. Hill.

Efficient and Derservedly Popular Second Woman of the B. F. Keith Stock Players, at Portland, Me., for the Summer.

FAVORITES OF ELMIRA RETURN

Rorick Players Continue a Record Established by the House Eighteen Years Ago—"Madcap Duchess"

ELMIRA, N. Y. (Special).—The best and most pretentious offering in the eighteen years history of Rorick's Theater was the Rorick's Opera company's production of "The Madcap Duchess," Aug. 6-11; capacity business. Charles Tingle, Elmira's favorite tenor, rejoined the company and, in the role of Renaud, Prince of St. Pol, was the hit of the production. His delightful voice was never heard to better advantage. His songs charmed and his pleasing personality won renewed favor. As a compliment to him the Elmira Rotary Club attended in a body Aug. 7, and presented him with a handsome Rotary charm. Another favorite, Harry Macdonough, joined the company, and in his original part of Master Harill, manager of the Regent Players, won a big personal success. Janet Velle, the popular prima donna, did her best work of the season in the titular role; she sang as she never sang before and her dramatic work was a revelation. Arthur Cunningham was also at his best as Vidame de Bethune; Louise Orth helped greatly as Gilette; Jael Pollard was a finished Watteau; May Kilcoyne was a good Stephanie; and Boyd Marshall an adequate Philip of Orleans; Olive Kellogg made a splendid Louis XV; Ralph Slipperry made much of the role of M. de Secherat, and W. Izard, Val Elliott, Bessie Taylor, Herbert Palmist and Rupert Greenlaw rounded out a cast of unusual merit. An augmented orchestra and chorus and special scenery helped to make the production a real delight. Everywhere the expert supervision of Charles H. Jones, stage director, and George Lyding, musical director, was in evidence. "Firefly," Aug. 13-18; "Flora Bella," Aug. 20-25.

J. MAXWELL BEERS.

LILA PAYNE

At Liberty

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EDWARD BUTLER

STOCK—PRODUCTIONS—PICTURES

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SUMMER HITS IN PORTLAND

PORTLAND, ME. (Special).—Jefferson Theatre remains dark despite the rumor that a seasonal comedy stock company would take this house for the remainder of the summer season.

H. P. Keith's, Week of Aug. 6: "Hit the Trail-Holiday," under the careful direction of Warren Munsell, was given an excellent production with Jack Roseleigh in the title role. The comedy of the part of Holiday was in marked contrast to the seriousness of "The Hawk," but this talented leading man again showed his versatility by adapting himself to the requirements of the role. From his first entrance to the final curtain he fairly lived the character, delivering his witty lines in a manner that brought out the true humor and carried with them real conviction. The increasing merit of Mr. Roseleigh's work is fast making him an indispensable member of local stock and this improvement on his part is a matter of general comment among theatersgoers. Evelyn Varden as Edith Hinder was very convincing although she was not called upon to do a great amount of acting. She was, however, by means of her characterization an important factor in the enjoyability of the play. Clara Mackin as Mrs. Temple was a very fascinating widow and with her usual charm made the most of a pleasing role. It is pleasant to see Miss Mackin back in her place as second woman of this company. Raymond Bramley as Dean Granger was excellent as the hot-headed son of "the richest man in Johnsonburg." Charles Wilson, formerly of the Union Hill Company, joined the cast as Ben Granger. Mr. Wilson's work in this role promises to make him a valuable addition to this organization. Jean Newton as

Pete gave a clever portrayal, while William Everts lent much humor to the piece as Jed Cusick. Warren Munsell appeared as Joe, Mark Kent as the pastor of the Johnsonburg Church and Blanche Frederici as Anna, the colored maid. Pierre Watkin was also a new member to this company, having two parts. He was formerly with the Toler company. Current week: "The Other Wife."

New Portland: Vaudeville, headliners: Spissel Bros. and Mack and for the last of the week Maple Leaf Quartette. On Thursday the management began the showing of the serial, "The Neglected Wife."

Strand, for the first half of the week featured Marguerite Clark in "The Amazons," and for the last of the week Jack Pickford in "The Varmint." Empire introduced a special feature on Monday by presenting to the audience June Elvidge herself before her late picture, "Youth," was thrown on the screen. Miss Elvidge later attended Keith's Theatre. Elm has supplemented its excellent pictures by its specially constructed ventilating system which makes the house always comfortable. Riverton Park: "In Ho-Bohemia."

Summer concerts in City Hall Auditorium are receiving the support of good sized houses.

PALMER STRAW.

The Hyperion, at New Haven, Conn., opens with stock around Labor Day with Jane Morgan in the lead.

Charles Carver, former leading man with the Hyperion Players, New Haven, will close his stage career with the end of the season in Springfield and enter the ministry.



Adams Studio.

ETHEL DAGGET.

In the light comedy parts of the plays presented by the Keith Players in Portland, Me., Miss Dagget has shown clever conceptions of the roles in which she has appeared.

STAY-PUT STOCK IN CHICAGO

Crown Theater Players Opens a Steady Season with a Line of Legitimate Successes, Top Price 50 Cents

CHICAGO, ILL., Aug. 16 (Special Correspondence).—The Crown Theater, which was formerly a part of the Stair & Havlin circuit and offered vaudeville at times in recent years, opens Sunday, Aug. 19, with a permanent stock company, which will be known as the Crown Theater players. The organization will be under the personal direction of Ed W. Howland, Sr. The opening bill will be "Potash and Perlmutter," with "Within the Law," "Bought and Paid For," and other bills of that class to follow. The company will include Edgar Murray, Jr., Carl Way, Lewis Hollinger, Harry Shuman, Bob Jones, Harriet Dunsmore, Claire LeMaire, Helen Audrey and J. George Stutzman, director. The top price will be fifty cents.

Jay Ray who was placed with the Lieb-Harris Stock at the Wilson in Chicago last week by A. Milo Bennett, "saved the show," taking a leading part on two hours' notice. He got a long write-up from Ashton Stevens, of the Examiner, for his splendid work. The play was "Stop Thief," and the entire performance was praiseworthy in every respect. Four other players placed at that house last week by the Bebett & Byers agency were: Arthur Metcalfe, Clara Reynolds Smith, Frank Dare and Ned Wilford.

Bob Sherwood and Danny Reed left Chicago on Wednesday of last week to join George Foster Platt's stock at the Shubert Theater in Milwaukee.

Jack Lewis is in Chicago organizing a stock for Jamestown, N. Y., which will make the second season for him there.

Jack Boyle opens a stock company at the Family Theater at Lafayette, Ind., this week.

Dixie Loftin has joined the Permanent

Players at Saskatoon, Can., being placed by A. Milo Bennett.

Gene Harper and Broderick O'Farrell have joined the Nancy Boyer stock at Detroit, Mich.

Florence Morrison canceled her engagement with the Emma Bunting company, which is to open at San Antonio, Texas, shortly.

E. C. Mills of Oklahoma City, Okla., is in Chicago organizing a stock company for that city. Rodney Hanous will be his leading man.

Earl and Parks have joined the Empress Theater Stock at Milwaukee, Wis. (musical), placed by A. Milo Bennett.

Blossom Baird is playing a five weeks' special engagement with the Lyceum stock at Duluth, Minn.

John D. Winninger opens his touring company at Appleton, Wis., this week, where rehearsals have been under way.

B. H. Meredith and Robert Sherwood are taking out a touring stock (or "repertoire"), which opens Aug. 22.

Eugene Pelletier is rehearsing a musical stock company in Chicago which goes to Battle Creek, Mich., where 40,000 soldiers are to be camped.

Gene Lane opens his touring company this week at Port Huron, Mich.

Leo Harrison is opening a permanent stock in a city of 18,000 in Wisconsin which he does not name.

Jack Bessey has leased "The Cost of Living" and "Our Children" from Bennett & Byers. Ed Williams has leased "The Little Shepherd of Bargain Row." Clifford & Young have secured "Which One Shall I Marry?" and the Sherman Kelley company will play "Before Breakfast," from the same agency.

LOOKOUT.

GERMAN STOCK IN MILWAUKEE

Manager Kreiss Announces That Themes Relating to the Fatherland Will Be Expunged from the Repertory

MILWAUKEE (Special).—Manager Ludwig C. Kreiss, of the German Theater company announces that his performances will begin Sunday night, Sept. 23. Plays of political significance and those dealing with German patriotic themes will be expunged from the repertory.

Referring to an open letter to the patrons of the house, which he issued, Manager Kreiss says: "This is a voluntary pledge which I have made. The men behind this artistic enterprise are American citizens. Plays selected include those by Russian, French, Scandinavian and English writers, among others, the German translations be-

ing performed, and only in this sense is our undertaking a German one. Our aim is to give the best drama of all nations."

Most of the old members of the Kreiss company will return. Mr. Kreiss is business head of the Modern Players, the present English-speaking repertory company now at the Pabst. His contract expires Sept. 16 to leave him free to devote all his time to the German season. The Modern Players will leave by that time, most of them to return to New York, where they are under contract to appear in new productions.

FINAL WEEK IN SAGINAW

SAGINAW, MICH. (Special).—Some people are very skeptical about a stock company handling a musical show—but the skeptics were thoroughly satisfied with the performance of "45 Minutes from Broadway," as presented by the McWatters-Webb Players, at the Jeffers-Strand Theatre in Saginaw last week.

Mac, or McWatters, has played Kid Burns many times in stock and his performance here was ideal and artistic in every sense of the word. Miss Melvin, as Mary, ran him a close second for honors. An added feature was "Poor Butterfly," which was rendered by Edith Grey and the society chorus. Miss Grey has a real, trained soprano voice and made an individual hit with this well rendered popular song.

Special credit is due Victor Fletcher, the stage manager, who put on the numbers. Mr. Kreuger at the millionaire, Mr. Webb as Blake, Mr. Blair as Cronin, Mr. Finn as the baggage man, all gave a clean-cut performance. Miss Bowers as Mrs. Purdy was a scream. Miss Pochel as the prospective bride, and Miss Grey as the mother, would have done justice in the original production. The local chorus was excellent in every way and showed rare ability.

The final production, "Going Some," closes the stock season in Saginaw on Aug. 11.

STOCK CLOSES IN INDIANAPOLIS

INDIANAPOLIS (Special).—For the twelfth week at the Shubert Murat, Aug. 6-11, the Stuart Walker company were seen in a double bill, "The Woman and the Portmanteau" play, and "Six Who Pass While the Lentils Boil," by Stuart Walker. Both plays were well received and followed with great interest, more curtain calls being responded to after the last act of "The Woman" than at any previous Monday night performance of the company's season. Henry Crosby easily carried off the honors as Jim Blake, Representative from Illinois, and gave as fine a performance as one could wish to see. Beatrice Maude made a good impression by her simple, yet forceful handling of the role of Wanda Kelly, the telephone girl. Dorothea Carothers did her best work of the season as the Woman. George Gaul as Standish, V. L. Granville as Robertson, Gregory Kelly as young Blake and J. M. Kerrigan as Neilgan filled the other roles with much credit. Following came "Six Who Pass While the Lentils Boil," with Gregory Kelly in his original role of the boy, a delightful and joyous por-

trayal of youth, most ably assisted by Judith Lowry as the Queen, Edgar Stehl as the Billed Man, Lillian Ross as the Milkmaid, Stuart Walker as the Billed Singer, George Gaul as the Headsman and V. L. Granville as the Mime. Week of Aug. 13, "The Show Shop," which closes the season.

PEARL KIRKWOOD.

SAGINAW STOCK SEASON CLOSES

SAGINAW, MICH. (Special).—The McWatters Webb Players, who for the past three seasons played a Summer stock engagement in Saginaw closed the current engagement Saturday, Aug. 11, with the Beach-Armstrong comedy, "Going Some"; while this has been the shortest season in the three, it has been by far the most successful, both financially and artistically. The first season was for sixteen weeks in the Jeffers Strand, last season of twelve weeks was played at the Franklin theater, and the eleven weeks this season at the Jeffers Strand, and this season proved to be profitable for each week. The sudden termination of the engagement being that the vaudeville season opened Aug. 11, and as numerous improvements are to be made, the closing of the stock is announced. The original intention was to run stock to the middle of September.

The company disbanded here after the final performance. Mr. McWatters will join the Fifth Avenue, Brooklyn, N. Y., stock; Miss Melvin will probably decide between an eastern stock engagement and a very flattering offer by a New York manager to be featured in a new play. The supporting company will mostly go to New York City. Manager Henkel, of the Jeffers-Strand will take a much needed vacation, and is expected back in time for the vaudeville opening.

PUB. SAG.

ALBEE PLAYERS, PROVIDENCE

PROVIDENCE, R. I. (Special).—Keith's, Aug. 6-11: The offering by the Albee Stock Players is a comedy by Owen Davis, entitled "Mile-a-Minute Kendall." As usual the company which has made its mark as a reliable all around organization did clever work and made a big hit with the comedy. Stevenson's "Treasure Island," 13-18.

ELMER C. SMITH.

A copyright performance of "Poor Butterfly," a new and original drama by Lem B. Parker, was given by Dubinsky Brothers stock company at Kirksville, Mo., Friday, Aug. 10.

FLASHES FROM STOCK STAGES

Movements of Massachusetts Players

The Lexington Park Players at Lexington Park, Lexington, Mass., closed Saturday, Aug. 11, on account of the members being called to report for their regular season's engagements. Joseph Thayer, director and manager of the company for the past three summers, will return to the Empire Players at Salem, Mass. This will be his third year in Salem. Walter Bedell will open with the Hathaway Players at Brockton, Mass., for his fifth season there; David Baker will return to the Empire Players, Salem Mass.; John Dugan goes back for his second year to the Somerville Players, at Somerville, Mass.; Forrest Abbott will join the Emerson and Sites players at Lowell, Mass.; Rachel May Clarke and S. Sardis-Lawrence will leave for Toledo, Ohio. The company put on "The Parish Priest," week July 30-Aug. 4, breaking all records of attendance. The play was held over the entire week.

Stock Wanted in Montreal

Replying to a correspondent who asks why a stock company cannot be supported in Montreal, the dramatic editor of the Star, of that city says: "The establishment of a permanent stock company in Montreal is a move I should be very pleased to further in every possible way, but it is not practicable to secure an extension of the present company's season at the Orpheum, for the reason that the new Princess, not yet ready, and contracts with vaudeville performers have to be implemented. The Orpheum will therefore be used for vaudeville until the new house is completed. Later on it may be practicable to utilize the Orpheum as a stock house, and I have hopes that this will eventually be done."

Maude Fealy's Western Season

Maude Fealy, leading woman for E. S. Willard, William Collier, Robert Hilliard, William Gillette, and Sir Henry Irving, star under John Cort's direction in "The Illusion of Beatrice," "The Stronger Sex," and "The Right Princess," has had a most energetic summer after finishing her stock starring engagement at the Denham Theater, Denver. She undertook the management of the company at Elitch's Gardens and has had a most successful summer, producing "Sauce for the Goose," "Sham," "Her Own

Money," "Baby Mine," and the four-act play entitled "Shadow Lights," of which Miss Fealy is the author and which she has sold for an early Fall production. Miss Fealy has secured a vaudeville route for the sketch "The Reason," which she adapted from a short story by George Shelton Barker, published in *Munsey's Magazine*. This week Miss Fealy and her company are producing a new play entitled "The Woman He Married," by Harriet Ford, co-author of "Polygamy," "The Argyle Case," and "The Dummy."

Omaha Favorite Abroad

Eva Lang, the most popular stock actress Omaha has ever known, is now heading a company that is playing in the Orient. Miss Lang was playing in Shanghai, China, under the management of Dan Frawley. During the past year Miss Lang played leads in San Francisco and Sacramento companies and sailed for the Far East in June. Her tour will last several months. Omaha stock patrons had the pleasure last week of seeing Elliott Dexter with Mary Pickford in "The Romance of the Redwoods," at the Strand Theater. Several seasons ago Mr. Dexter was the popular leading man for the Eva Lang Stock company in this house.

Returns to Salt Lake

Ancyn T. McNulty returns to Salt Lake for his third season as character comedian with the Wilkes Players, opening Sunday, Sept. 2. Ernest Van Pelt and Mae Thorne are to be new members, the former for characters and the latter as ingenue. All three have been members of the Orpheum Theater Summer stock for the past twelve weeks.

Jane Lowe and Her Players

Rehearsals started Aug. 14 at the Warburton Theater, Yonkers, for Jane Lowe and her players, who will alternate between Yonkers and Schenectady. The company will open in Schenectady Aug. 20 and Yonkers Aug. 23, in "Toss of the Storm Country." Supporting Miss Lowe will be John Adair, Jr., J. J. Owens, Charles Danforth, Charles W. Richards, W. Francis Clark, Andrew MacKnight, and Joe Long, Louise Carter, Maud Grafton, and Rose Stuben. William Bevans will paint the productions.

TO PRODUCE NEW PLAY

Bonstelle Company in Buffalo Will Give "Good Morning, Rosamond!"

BUFFALO, N. Y. (Special).—On July 30, Miss Bonstelle opened her twelfth season at the Star in "It Pays to Advertise," to enormous business. The Buffalo season will be of six weeks' duration, closing the week of Labor Day, the last performance Sept. 8, week of Aug. 6, "His Majesty, Bunker Bean." The company includes Jessie Bonstelle, Cora Witherspoon, Flora Sheffield, Marie Curtis, F. W. Wilkes, Corliss Giles, William Pringle, Hugh Dillman, Franklin Pangborn, J. Harry Irvine, Adams Rice, Arthur Allen, Frank Howson, Maurice Worcester, Seymour D. Parker, Marion McMichael, and Anna Bird Stewart.

For the week of August 13 Miss Bonstelle will present a new comedy, "Good-Morning, Rosamond!" by Constance Lindsay Skinner. A novel of the same title published last Spring has already made a great success. The comedy is sprightly, witty and romantic, its scene laid in present-day Nova Scotia, in a little village. It is a play of delightful characterization of well-known types of human nature.

GOOD-BYE WEEK IN MONTREAL

MONTREAL, CAN. (Special).—Once more the Montreal public proved its liking for drama; the weather was still hot but that made no difference afternoons and nights they crowded in to see "The House of Glass," presented by the Orpheum Players, Aug. 6-11, and very well presented, too; in fact, it gave some of the members of the company the best chances they have had. As the falsely accused heroine, Frances McGrath gave a sympathetic performance, and Rodney Ranous was quietly dignified and convincing as Hervey Lake; Hayden Stevenson was capital as the breezy and good-hearted Edward McEllan, and Leander de Cordova made the most of the R. R. president Judson Atwood. As the crook, afterward reformed Jim Burke, Stewart E. Wilson gave a fine character study and Joseph Cusack did an exceptionally good piece of work as Carol, the detective. Current week is the last of the stock season when "A Pair of Sixes" is being presented. The company has proved itself a fine working organization, doing credit to itself and to its director, H. Percy Meldon, and many people will regret that it does not remain a permanent organization.

W. A. TREMATNE.

PREMIERE AT FITCHBURG

FITCHBURG, MASS. (Special).—The Albert Lando Players, now in their eighth week at Whalom Park, produced "Mrs. Harris," a new play by Jack Hayden, for the first time on any stage, week of July 30. It proved a great success. Henrietta Bagley played the title role.

FINISH STARTS A BEGINNING

Last Week of Poli Season at Worcester, Mass., Will See a Premiere

WORCESTER, MASS. (Special).—Ending the season by starting a new one, the Poli Players at the Grand Theater will offer for the first time on any stage Vincent S. Lawrence's farce comedy, "Weary Wives," and "Husbands and Wives," produced by Henry W. Savage, week Aug. 18. It marks the close of the stock season, which, barring the past two weeks, when the torrid wave proved quite as effectively destructive as a German submarine, has been remarkably successful under the ministering touches of Manager Billy Barry. The current bill, "The Other Woman," was capably done.

The new Savage production will use, of the present stock company, Warda Howard, Leo Kennedy, Mathias Briggs, Sam Godfrey, Jack McGrath, Harold Kennedy, Elise Bartlett. Imported for the occasion are two former stock favorites, Alfred Swenson and Jean Shelby, Miss Shelby being slated for the Broadway premiere, if such an animal is borned.

GEORGE BRINTON BEAL.

"MY FRIEND FROM INDIA"

ST. PAUL, MINN. (Special).—Following a successful week with "My Friend from India," July 29-Aug. 4, Frank Priest's Shubert Stock company presented a play new to St. Paul at the Shubert. "The Tidal Wave," Aug. 5-11. The play is a melodrama which appeals particularly to people who frequent popular priced theaters. The Sunday night audience was quite enthusiastic over it. Victor Browne as Dave Merrick was excellent especially as the degenerate Dave, the beachcomber. J. W. Cowell was in his element as Joe Merrick. Guy Durrell as Captain Peabody contributed a role of a type of which he has given us a number since his advent here, all of which were played in the Durrell way, a capital way, by the way. Ray Kehm, who strutted about like a cockatoo as Kala, demonstrated that they wear those grass skirts as short in the South Sea Islands as they do in our own Hawaii. Miss Kehm did very well. Dorritt Kelton as Mrs. Merrick was more effective in the later scenes than the earlier ones. Edward Arnold was Thorpe; Earl Lee, Hicks; Eugene Young, Ruth Peabody. "The Savage," also by Hutchinson Boyd, author of "The Tidal Wave," was the bill Aug. 12-18. "The Little Girl God Forgot" will be put on in a way so as to be remembered by Shubert patrons Aug. 19-25. JOSEPH J. PFISTER.

SOMERVILLE STOCK SEASON OPENS

SOMERVILLE, MASS. (Special).—Monday, Aug. 20, for the season, cozy Somerville Theater once again opens its doors with a blaze of glory with a post season of musical comedy for two weeks. The opening offer-

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ing is "Seven Hours in New York," while the following week is to be a brand new song play, entitled "Oh, Johnny," both from the pen of Mathew Ott. Both plays will be presented by the Star Players, after which the Somerville Theater Stock company opens on Labor Day with "Mile-a-Minute Kendal." Many of last season's favorites will be brought back, while not a few new faces will also be included among those present when the curtain rises on the opening performance. Arthur Howard, last season's leading man, together with Adelyn Bushnell, who plays so well opposite him, will both return, as will Grace Fox, Brandon Evans, James Devine, and Elbert Benson. Harry Von Weiser, a newcomer, will be the juvenile man; Lillian Neiderhour has been engaged for second business. A welcome addition to the company will be Arthur Ritchie, the new director. Mr. Ritchie comes with the highest recommendations and if even only part of them prove true Somerville will like Mr. Ritchie immensely. The theater has been thoroughly renovated, painted, and is more beautiful than ever. A. B. C.

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Beginning Saturday matinee, Aug. 11, Cecil Spooner will play a two weeks' engagement, opening in "My Irish Cinderella," a play written by herself, and "Jerry" as the attraction for the second week. The regular season will open Saturday night, Aug. 25, with Emma Dunn in "Old Lady 81," to be followed by "Cheating Cheaters," week of Sept. 3; "The Man Who Came Back," week Sept. 10; Maude Fulton in "The Brat," week Sept. 17, and Jane Cowl in "Lilac Time," week Sept. 24. IDA C. MALCOMBON.

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WORCESTER, MASS.
WORCESTER, MASS. (Special).—The Worcester Theater, playing three days of burlesque and three days of legitimate, is due to open Aug. 20, Francis D. Shea returning as manager.
The Grand returns to the International Circuit probably on Labor Day.
Another first time on any stage, of a minor sort, is that of the playlet, "Easy Pickings," by George Brinton Beal, which will be tried out at the Plaza, week Aug. 20, by Harold Kennedy, late of the Poli Players.
GEORGE BRINTON BEAL.

STEIN'S
MAKE-UP
NEW YORK

TIME UP FOR MID-WEST OPENINGS

Two Eastern Successes Start the Stage Clock in Chicago—Others Will Follow Weekly—Spurt in Burlesque

CHICAGO, (Special Correspondence) Aug. 17.—The Fall and Winter came in together the first of the week. To the Illinois came Thomas A. Wise and William Courtney in "Pala First," while the Olympic offered "The Man from Wicklow," for the first time.

The company playing "Seven Chances" at the Cort will go their several ways after the performance of Saturday night (tonight), though it seems that the piece might make a profitable pilgrimage through the surrounding territory. Taylor Holmes, the star, heartens again to the call of the movies.

Apprehension exists on the part of the managers of "The Thirteenth Chair" that the noise of the construction of the Alwood Theater will interfere with its effective performance at the Garrick, next door. The sounds of riveting by night, they suspect, will be a confusing accompaniment to the table-rapping scene which is one of the essentials of the play. It is possible, therefore, that the engagement of "The Thirteenth Chair" will be transferred to the Princess.

Following are the current week's attractions:

Palace: Last two weeks of "The Show of Wonders."

Grand: "Turn to the Right."

Powers: "O, So Happy."

Cort: Last week of "Seven Chances."

Garrick: "You're in Love."

Majestic: Vaudeville with the Foy family headlining.

McVickers: Vaudeville with Alber's Bears.

Rialto: Vaudeville with the Mozart trio.

National: "Sinners."

Columbia: "The Behman show."

Opera in English is promised at the Strand starting Oct. 1. Edward M. Beck will be the director. His singers engaged so far are: Joseph F. Sheehan, Florentine St. Clair, Elaine De Seillon, Muriel Kessel, Arthur Deane, Francis J. Tyler, and Charles Gallagher. Other possibilities are Blanche DuBois, Nellie Gardini, Herbert Watrous and, Morton Adkins.

Mrs. Bovette Tsey, formerly Miss Sara Louise Long, will return to the stage. She will go to New York shortly and probably sign with Dillingham & Ziegfeld for the new Century Theater production.

Burlesque and vaudeville are being revived in a way which indicates that they are in the long-felt want list.

The Lieb-Harris Stock Players opened in stock.

At the Star and Garter, Saturday night, Aug. 4, "Art for Art's Sake" and "Hingle Dingle," two one-act burlettas, had their first outing. In the cast: Bert Rose, James Coughlin, Don Clark, Jess Weis, Will Bovis, Al Lawrence, Florence Darley, May De Lisle, Frankie Le Brack and Ethel Woodrow.

The Columbia is again open. Two one-act burlettas were given there the week of Aug. 5. Principals in the cast: Harry Lang, Vic Casmore, George Douglas, Billy Waldron, Ameta Fynes, Lucille Mannion, Freda Florence, Blanchard & Chapman and Tilton.

Norman Friedenwald's musical comedy production, "My Honolulu Girl," will be sent on tour again this season. The rehearsals are being conducted in Chicago. Alice Berry has been re-engaged for the soubrette role.

Theatrical activities have recently taken a spurt in Chicago and many companies are preparing for the road and for runs in leading cities. The number of companies organizing in Chicago is not quite so large as in previous years but the boast is made that the organizations will be more meritorious than ever before.

LeComte and Fleisher, who have been sending out musical productions from Chicago for several seasons past, have a new one opening Sept. 2 at Waukegan, Wis., under the title of "My Soldier Girl." The book is by J. F. Baber and the music by Omer Hebert. Goudron Walberg will be the featured soubrette. Billy Moore will be among the comedians.

"THAT DAY" PUZZLES PLAYGOERS

What Is Built Up in the First Act Is Pulled Down in the Third—Audience Kept Guessing

LOS ANGELES, CAL. (Special).—"That Day," the new Oliver Morosco production, has entered its second week at the Morosco Theater. Its various principal roles are well interpreted by Bertha Mann, Richard Dix, Joseph Egerton, Bettie Brice, Forrest Stanley, and Nancy Fair. Nobody is able, of course, to foretell whether or not "That Day" is to be a New York success. Opinions for and against are about equally divided. The "pro" party contends that it will be a New York success simply because it is good enough to be one, and the doubtful one predicts that the reverse plot of "That Day" will not allow of its getting over big in the more critical Eastern city. What is built up in the first act is pulled down in the third, as the audience is not "let in" on the real characters of two of the principals until the middle of the last act. However, "That Day" is without doubt one of the most interesting plays Los Angeles has seen in some time. Its author is Dr. Louis Anspacher.

Al. Jolson and his "Robinson Crusoe, Jr.," show are in their second week at the Mason. Manager W. E. Wyatt has booked no more successful show as regards bringing an attendance than this Jolson musical medley.

Marguerite Skirvin, well-known stock leading woman in the East, and for a season leading woman with Julian Bittige, is a visitor in Los Angeles. Both the pictures and Los Angeles legitimate productions have bespoken Miss Skirvin's services. Relying she would like Los Angeles as a winter resort, Miss Skirvin is making a hurried trip East to take care of several business matters which demand her attention there, and it is her present plan to return in September to the Coast city for a stay of several months.

Julia Arthur begins a headlining engagement at the Orpheum to-day, with Trizie Friganna the big hold-over attraction of last week's bill. Others on the program with Julia Arthur are Hugh Herbert, El Clevé and O'Connor. Harry Carroll, the musical composer; Buster Santos and Hays, Orville Stamm, and the California Boys' Band.

LAWRENCE, MASS.

LAWRENCE, MASS. (Special).—Starting Aug. 6, the Victoria changed from two bills a week to three (exclusive of Sundays), a new program starting Mondays, Wednesdays and Thursdays.

Patriotic talks were given at the different moving picture houses Tuesday evening, Aug. 7, an appeal being made to young men to enlist, stress being laid upon the present nationwide movement for the conservation of food. Mayor John J. Hurley spoke at the Victoria. District Attorney Louis S. Cox at the Strand. Attorney John P. S. Mahoney at the Broadway. Attorney Michael A. Sullivan at the Premier, and Dr. William J. Sullivan at the Empire.

The stock season at the Colonial by the Emerson Players is scheduled to open on

Robert Yost is still press-agenting both the Oliver Morosco theaters, the Majestic and the Morosco, as Mr. Wensel remains on the road with "What Next."

Oliver Morosco, by the way, is commuting between San Diego, Los Angeles, San Francisco and the other Coast towns in which "What Next" is playing.

Florence Reed Howard heads the five-act vaudeville bill at the Burbank.

An acute rivalry exists between the Pantages and Orpheum vaudeville circuits, with the result that both are putting on such perfectly attractive programs that the vaudeville loving public is being treated to the best that vaudeville offers at both houses.

At the Pantages this week are Slinger's Midgets, Antrim and Vale, Schooler, Dickenson, the Romanoff Sisters, Vertho's Dogs, and the Pathe serial, "The Neglected Wife," featuring Roth Roland.

Joseph Montrose, general Western manager for Klaw and Erlanger, has signed Bertha Mann as leading woman with the Western K. and E. company, which puts out as its first offering, "Here Comes the Bride." "Under Pressure" is announced as a follow-up engagement. Andrew Arbuckle will play opposite Miss Mann and in the East Macklyn Arbuckle will play the same role.

"Sammy of the U. S. A.," a new soldier song with words by Milton Abel Hagen, music by Dick Paris, and arrangement by the noted composer, Homer Tourjee, all of Los Angeles, has been accepted for publication by one of the leading music publishing firms and will be on the market shortly. Mr. Tourjee is known as the writer of the "La Tosca" and other waltzes while Mr. Hagen is a new writer who has several one-act plays now being prepared for vaudeville in New York. Dick Paris is the som-de-plume of a well-known popular song writer.

Louise Dresser has arrived in Los Angeles to spend the Summer with her husband, Jack Gardner. Already the Orpheum Circuit has bespoken Miss Dresser's services and she may shortly be seen in the two-day.

MABEL CONDON.

Aug. 27, J. William Schaeke, who was manager of the Colonial last season, during the regime of the Cecil Spooner Stock Company, has been appointed to act in the same capacity this year.

Empire (Ralph A. Ward, mgr.; Toomey and Demara, props): Aug. 8-8, Horton and Johnson in "Fun in a Chinese Laundry." (Messrs. Horton and Johnson were favorites here several seasons ago when Keith held sway at the Colonial.) Hall and King; Tom Fredericks and company in "Two of a Kind"; The O'Neill Twins, and, for a feature picture, "The Second Mrs. Tanqueray." Aug. 9-11, Burns and Burt; Craik & Marshall; Joe Levee, and "The Girl in the Mask," a dramatic sketch. For a feature picture Kitty Gordon in "The Beloved Adventurers." All moving picture houses crowded. W. A. O'REILLY.

PROVIDENCE

PROVIDENCE, R. I. (Special).—Emery's Majestic, Aug. 8-11: Lou Herman's Song and Dance Revue of 1917 headed the bill for the week. The number comprises several pretty girls who appear in bathing, skating, singing and oriental scenes. Mow and Fry, colored comedians, also prove an attraction.

Edward Lynch and company present "The Husband's Return," a comedy of family life, and Eddie Foley and Leah La Tour are seen in a song and dance number.

Holland and Pelletier give impersonations of Chauncey Olcott; the bill closed with La Toye's troupe of trained dogs, who pose as models of well-known sculptors and paintings.

The leading photo-plays, "Miss Robinson Crusoe, Jr.," featuring Emily Wehlen, current news, Metro traveltage and a comedy picture complete a very good bill.

At the Modern, Manager Stanton is showing Paramount Special features, which include Jack Pickford and Louise Huff in the photo-dramatizations of Owen Johnson's "Saturday Evening Post" story, "The Varmint," also June Caprice in "Patsy," a story of a girl of the Western wilds, who lands alone in New York.

Opera House, 8-11: The season's biggest photo-dramatic success, "Idle Wives," showing here to filled houses.

Emery and Colonial, closed. Empire is showing good pictures and is having large attendance every week. Bijou, Casino, Gaiety and Palace are also showing popular photo-plays.

At Faye's, week Aug. 6-11, "Baby Em Gorman," in conjunction with the picture "The Secret Trap," in which she is starred on the screen, "Baby Em" also offers a vaudeville turn after the picture is shown. Arthur Bernardi and his company of Italian performers in a sketch in which Bernardi assumes about twenty different characters after lightning changes. J. Francis Sullivan and company present an Irish sketch in which songs and dances are a feature. The O'Connor Sisters also appear in a song and dance act featuring old-time melodies.

The De Paul Opera Company present vocal and instrumental numbers by high-grade artists and are followed by Douglas and Morton in a sketch featuring a Hebrew and a "dope" band.

The Two Carillons are seen in acrobatic novelties. Short reels of motion pictures are also included in the program.

ELMER C. SMITH.

SAN FRANCISCO

SAN FRANCISCO (Special).—The Columbia is filling the house nightly with Belasco's "The Boomerang." The play is the talk of the town.

The Alcazar has Kold and Dill returned in "The High Cost of Loving," having opened Aug. 6. The house was crowded and it bids fair to do well on the return engagement.

"So Long, Letty," is doing the same capacity business at the Cort that it did at its first appearance and when it was transferred to the Savoy. This is its second week.

The Wigwag broke the record with "Common Clay" and now it is doing likewise with "Our Mrs. McChesney" with Cleo Madison as the star.

The Orpheum has an excellent bill, the new numbers being White and Haig, Bert Melrose, Three Jahns and Huford and Chain, the other numbers being holdovers.

The Strand has the picture "Red Case." Pantages has "Oh, Mr. Detective," the headliner, a musical comedy, other numbers of vaudeville and a picture; The Hippodrome has the same kind of bill and likewise the Casino, all doing a profitable business.

A. T. BARNETT.

DAYTON

DAYTON, O. (Special).—B. F. Keith's: A very satisfactory bill for Summer weather was presented last half of week, Aug. 6. It was light and musical. The "Moanula Sextette," a Hawaiian troupe with Pau O'Ka, is one of the best seen here Winter or Summer. Pau O'Ka in her Hula dance was most wonderful. La Petite Elva, "juvenile entertainer," was superb in her impersonation of Harry Lauder. Others were Marie and Duffy, Dr. Joy's Sanitarium, and Eddie Dowling. Pathe News opening the bill.

Columbia: Beanie Barriscale in "Borrowed Plumes" for three days, Aug. 6. Strand: Wallace Reid and Anita King in "The Squaw Man's Son." This large theater is being filled nightly regardless of the warmth.

Harry Brown, who for several years has been identified with the Keith interests here as manager of B. F. Keith's and later the Strand, is leaving to enter private business. Mr. Brown's many friends wish him every success in his new venture.

L. P. MORRIS.

NASHVILLE, TENN.

NASHVILLE, TENN. (Special).—Princess: Alla Axiom, "The Wise Man from India," who drew big crowds at every performance, July 30-Aug. 4, is the special attraction for his second week, 9.

Photoplays at the Fifth Avenue, Strand, Crescent and Knickerbocker draw the big crowds.

Summer school students and the Nashville public recently enjoyed two programs given at Peabody Teachers' College, by Mr. and Mrs. H. L. Southwick. The former read Sheridan's "The Rivals," and Mrs. Southwick gave a finished interpretation of Percy Mackaye's "Jeanne d'Arc."

MARY ROBERTS STRADWELL.

ANOTHER PLAY PLACE FOR BOSTON

Shubert Re-opens Its Doors for the Season, and "His Little Widows" Is the Attraction—The Copley Can't Close

BOSTON (Special).—Tonight, Aug. 14, sees another theater opened when "His Little Widows" will be given its first Boston performance at the Shubert. Some changes of cast have been made since this musical play was first announced here. Meanwhile "Oh, Boy" is crowding the Willow at every performance. Last Wednesday afternoon was one of the most disagreeable days of the season, and yet every seat was sold. Next Monday the Colonial will open with Savage's production of "Have a Heart" and the same evening the Park Square will welcome its patrons to see "Canary Cottage," the run of which

was interrupted last season because Morosco wished to take the play to New York. "The Man Who Stayed at Home" continues to draw large audiences at the Copley. There have been some changes in the cast because the players really needed a vacation and so have found substitutes during the hot weather. Every time that the management decides to close the house, business immediately grows larger, and it is likely now that the play will run to Labor Day. Leon Gordon's acting of the part of the English spy, Christopher Brent, is so finished that players are beginning to compare it with Gillette's work as the spy in "Secret Service." D. CLAPP.

"WHAT NEXT?" REVISED TO DATE

And in That Form the Morosco Musical Comedy Has Its First Time in San Diego

SAN DIEGO, CAL. (Special).—The revised edition of "What Next?" Oliver Morosco's new musical comedy, was given its first performance at the Strand Theater, July 29, and drew capacity houses for five performances. The production will be seen in New York in the near future. Prominent in the cast was Blanche Ring, Eva Fallon, Clara Whipple, Neely Edwards, Ed Flanagan, Charles Winnegar, Marie Meeker, Cyril Du For, Baba Du For, Dennis Du For, Harry Du For, and Al Garard. The gowns and costumes were attractive; the dialogue was bright and new, and the music catchy, and it is quiet evident that "What Next?" will be a decided success.

Madame Blanche headed a very pleasing bill at the Savoy for the week of Aug. 6. The balance of the bill was made up of the following: The Magazine Girls, the Three Musical Maids, Ed F. Reynard, Alberto, and Dorothy Vaughn, also the first episode of "The Fatal Ring," featuring Pearl White. Business has been very good at this house, in spite of a little spell of warm weather. Fred Zebadie Troupe, Brooks and Noble, Monte Carlo Sextette, Frank Day and Marguerite Neville, Arnold and Page, and another episode from "The Voice on the Wire" made up the bill at the Hippodrome house for the first half of the week, Aug. 6. This house always draws well.

At the Cabrillo Theater, "Joan the

Woman," with Geraldine Farrar, was seen in photoplay for week Aug. 6, to very pleasing returns.

The Plaza Theater had "Bringing Home Father" and "The Sign of the Cross," and with the popular price of ten cents to any seat, the house continues to attract a large percentage of the theatergoers.

The Pickwick has adopted a new policy of three changes a week. "The Beloved Adventurer," was the attraction for the first three days of the week.

Miss Lella R. Dodge, daughter of Jack Dodge, manager of the Spreckels and Strand theaters, was married to Earl J. Bailey, July 28, at the First Presbyterian Church of this city. The bride is a native of San Diego, and has been very prominent in the social life here. Mr. and Mrs. Bailey will make their home for the present with the bride's parents.

Hugh Ward, theatrical magnet of Australia, was the guest of Oliver Morosco at the U. S. Grant Hotel during the stay of "What Next?"

Julian Hiltage motored down from Los Angeles, and was a guest of the Grant Hotel for a few days the past week.

Thomas Ince has been in San Diego and Warner's Hot Springs for a few days, with a view of locating a plant in San Diego. MARIE DE BEAU CHAPMAN.

FALL RIVER—NEWPORT

FALL RIVER, MASS. (Special).—Bijou: S. R. O. at every performance, Aug. 6-11, attracted by the great Aircraft photodrama, "The Little American," with the most popular star in the picture world, playing the role of Angela Moore, Mary Pickford, is a great favorite here. Dick Henry and Carry Adelaide, Jessell and Merlin, Bill Pruitt, Hanlon and Clifton, "The Fatal Ring," "Pathe Weekly," Fox comedy, "Suds and Love," "The Reform Candidate," Dolly Grey and Bert Hyron, Emily Howard and Verne Sadler, La Toy's Models, "Voice on the Wire," Howard and Simmons, "A Royal Rogue," and Jack Pickford and Louise Huff in a Paramount feature, "What Money Can't Buy," gave the best of satisfaction.

Newport Beach: The Royal Italian Guard's Band, Aug. 6-11; large attendance. Plaza: Valeska Suratt in "The Siren," "A Gift of the Magi," and "The Neglected Wife," to good attendance, Aug. 6-11.

Lincoln Park Theater: Matra's Marimba Band, Aug. 6-11, to large attendance. Globe, American and Lyric: Good attendance with feature photoplays. Palace: Strong line of feature films, Aug. 6-11, to large attendance.

Newport Opera House and Colonial Theater: Drawing S. R. O. at every performance, as the city contains thousands of young men from all parts of the United States, who have joined the navy or army branch of the service.

Newport: An open-air theater at Freebody park, an amusement resort near here, designed by the late Stanford White, was destroyed by fire at an early hour Aug. 5. The theater, which was built nineteen years ago, had been undergoing repairs and was to have reopened next Monday. It was owned by M. F. Rheady. The building was enveloped in flames when the fire was discovered and the cause has not been determined. W. F. GEE.

MACON, GA.

MACON, GA. (Special).—Capitol: "By Right of Possession," "Tootsie," Aug. 6; "The Cook of the Canyon Camp," Aug. 7; "The Mother Instinct," "The House of Scandal," Aug. 8; "Miss Robinson Crusoe," Aug. 9; "The Long Trail," Aug. 10; "The Sawdust Ring," "The Widow's Might," Aug. 11. Princess: "Strictly Business," "He Had 'Em Buffaloes," "The Railroad Raiders," Aug. 6; "One Touch of Nature," "Five Little Widows," Aug. 7; "As Men Made Her," Aug. 8; "The Jackaroo," "The Further Adventures of Stingaree," "The Gray Ghost," Aug. 9; "The Clean Up," "The Candy Jag," Aug. 10; "The Pinch Hitter," Aug. 11. Palace: "The Tanks," Aug. 9-11.

ANDREW OLIVER ORR.

CORBETT MAKES SLACKERS STAND

FAIRMONT, W. VA. (Special).—During the evening show of Jack Corbett's Dream Girls at the Hippodrome, Poilliano, an accomplished accordionist, began playing "The Star Spangled Banner" as the concluding number of his program. The audience arose, with the exception of those seated in the section reserved in the gallery for colored patrons. Corbett, who was in the wings noticed this and quickly rushed on the stage and commanded Poilliano to stop playing. Turning to those who failed to stand up he shouted, "Stand up and show your respect to the flag that set you free." The response was not prompt enough to suit Corbett, who then added that the show would not proceed until his request was complied with. Then the "slackers" got up.

The Hippodrome Theater, which was closed the first week in July to remain dark during July and August, was reopened after only three weeks of idleness and has been playing to good business ever since. Sol Burke is again managing the house and is playing a better class of musical tabs. Jack Corbett, July 29-Aug. 4; Fox Reilly's Globe Trotters, Aug. 6-11; Gracey's Musical Comedy Company, Aug. 13-18.

No. 1 Program of the Conquest Pictures was given its first showing here at the Nelson and drew well. The enthusiasm with which this first number was received presages a splendid welcome to future Conquest programs.

Over 4,000 attended the showing of "Womanhood" at the Dixie, Aug. 6-7. The capacity of the house was taxed to the limit and hundreds were unable to gain admittance. Manager Linn has promised a re-booking of the picture at an early date. J. MONROE ROYCE.

CALGARY, ALTA.

CALGARY, ALTA. (Special).—Grand dark this week and next.

July 29-28, "Flora Bella," with a first-class cast and good chorus was probably the best offering of the season and business was good in spite of the hot weather.

Pantages, July 30-Aug. 4: Little Miss Up-To-Date, Octavia Handsworth and company, in "Salvation Sue"; Harry Breen, Adams and Guild, and the Four Roses.

Cooper Brothers's two-car circus and Jones Brothers' Virginia Minstrels are in the territory and will remain until early in September.

The United Producing Company have selected "Step Lively" for their Summer show rather than "Fifty Miles from Boston," as previously reported. This attraction opened July 26, and from present appearances should prove successful. GEORGE FORBES.

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JERSEY CITY

JERSEY CITY (Special).—The season commences at the Majestic, Aug. 20, when the Columbia burlesque wheel opens there with "Hello, America." Many changes are being made about the theater, and the entire front of the house will be a mass of lights.

The season at the Academy of Music opens Labor Day, when Jay Packard will open with a stock company.

At Keith's, Aug. 6-8, to packed houses, a good selection of acts by the Novelty Clowns in an odd acrobatic act; Effie Lawrence and company made a hit in a handsomely costumed and staged act; "The Millinery Salesman" was a smartly written comedy with Joseph Remington; Olive Marshall and Jennie Livingston; the Three Singers (two women and a man) sang and danced in a clever manner; Murray Bennett had a good monologue; Banold's dog and monkey actors did a clever pantomime. Charles Ray in "Sudden Jim" was the feature photoplay appearing 9-11; De Noire and Barlow, Hirschhoff's Gypsies, Lola Seibina and Frank W. Gorman.

At Palisades Amusement Park, business continues big.

WALTER C. SMITH.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—All of the theaters were largely patronized week Aug. 6, despite the hot weather. The regular burlesque season was brilliantly opened at the Empire, 4, with Joe Hurtig's Bowery Burlesques, which continued to be the attraction week 6-11. The company provided an excellent performance which drew enormous audiences. Frank Harcourt and Billy Foster appeared as the leading comedians and had the support of a capable cast of assistants.

At Proctor's Grand an attractive vaudeville program was offered for the week and business was remarkably heavy. The leading numbers for the first half were Harry Berensford and company, Bostock's Riding School, Jimmie Lucas and company, Musical Hunters, and Leipzig, card expert. The week end headliners were the Lovenberg

Slaters and Neary Brothers. The added screen features included Enid Bennett in "The Mother's Instinct," and Hale Norcross and company in "Love in the Suburbs."

Vaudeville and film features drew largely at the Majestic.

Mae Murray and Louise Glum were the film stars at Proctor's Leland, while Mary Miles Minter was at the Clinton Square, and Charley Day at the Hudson Theater.

Manager U. S. Hill of Harmanus Blocher Hall announces the booking of Neil O'Brien's Minstrels, 22, and Richard Walton Tulley's new production, "The Flame," 27.

Low Benedict, who forty years ago was one of the most famous minstrel men on the stage, is now officiating as the principal ticket taker at the Empire Theater. Mr. Benedict has been in poor health for some time which followed the death of his wife and Manager Jim Rhodes of the Empire made a place for the veteran.

GEORGE W. HERRICK.

MONTREAL

MONTREAL (Special).—At Bohmer Park, Aug. 6-11, a Japanese troupe, the Aki-Kuma company, in Oriental magic, singing and dancing, was the headliner; Delaigur's Dog Circus; jumping by Montambe and Wells; selections from light and grand opera by Palmer and Rivers; juggling by Frank Hatley, and cartooning in chalk by Clayton Conrad—these with the Park Band made up an excellent program.

Moving picture houses, Tivoli, Regent, Imperial and Strand, draw the crowds.

W. A. TREMAYNE.

BRATTLEBORO, VT.

BRATTLEBORO, VT. (Special).—The season opened on Aug. 2 with De Rue Brothers' Minstrels; costumes and stage settings very pleasing; entire performance high-class, clean, witty, and went with snap. Danny Delmar's yodeling was a feature out of the ordinary. Coming soon, "Flora Bella." H. R. LAWRENCE.